19ANC

OCT. 1

VOGUE

FUR MAKES FASHION

Berets to Greatcoats

TWEEDS MAKE FASHION

Paris to America



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Beautiful Hair

B R E C K



THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

Your hair tends to be dry, oily or normal. For this reason, there are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. The next time you buy a shampoo, select the Breck Shampoo for your individual hair condition. You will enjoy using a Breck Shampoo because it is mild and gentle in action. A Breck Shampoo cleans thoroughly, rinses easily, and leaves your hair soft, fragrant and lustrous. Convenient 8 ounce bottle - - $1.00.

The Three Breck Shampoos are available at Beauty Shops, Drug Stores, Department Stores, and wherever cosmetics are sold.

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WILLIAM HELBURN

Exclusive in Dyed Alaska Fur Sealskin *

This is the blessed little overcoat—1953 version—newly slim, patch-pocketed, in silky, soft Alaska fur sealskin, Fouke-dyed jet-black and beautiful.
Our own design, made to order in our Fur Salon.

BERGDORF GOODMAN
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ON THE PLAZA

* Fouke-processed



avedon photograph—john frederics inc. accessories

Lilli Ann
san francisco

FABRIC-OF-FRANCE EXCITING NEW "RIPPLE" WOOLEN, EXCITING NEW TRIPLE PEPLUM, WHITE TRIPLE COLLAR . . . ABOUT ONE HUNDRED DOLLARS AT FINE STORES OR WRITE LILLI ANN, 16TH AND HARRISON, SAN FRANCISCO OR 512 SEVENTH AVENUE, NEW YORK.

Vogue
October 1st, 1953

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Vol. 122, No. 6
Whole No. 1916



George Platt-Lynes

Gratifying Grace

Compliment-compelling—coming and going. Black ribbonzine lace over silk taffeta . . .
color flashed into a peacock-proud bodice to floor dual train—silk satin and silk
faille taffeta in intense pink with fuchsia, two radiant shades of green . . . all black to order.
Bendel Original from our immediate wear collection, $295.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

HUTZLER'S · 1858 · 1953



Straight

from the shoulder . . . a linear stole, a long slender coat

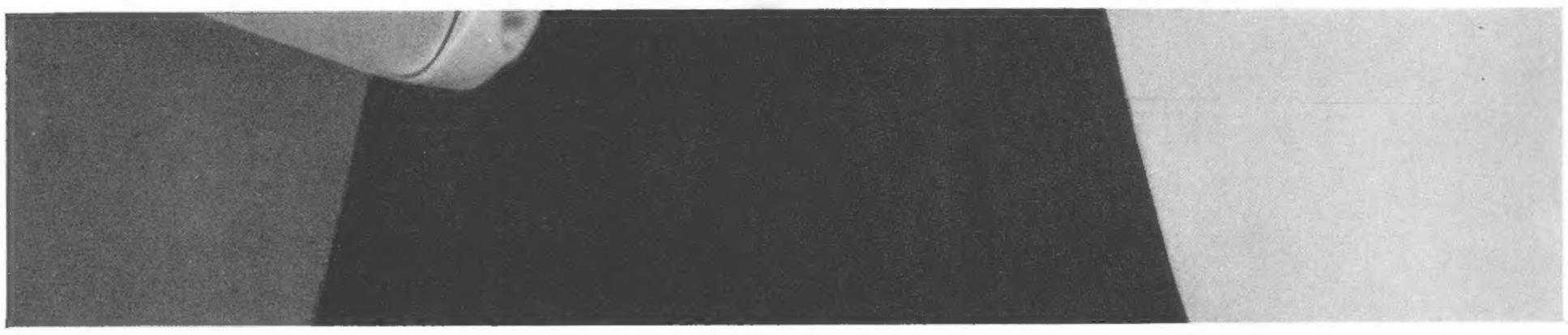
that follow the fashion line for the new furs.

Both in SOUTHWEST AFRICAN PERSIAN LAMB, black dyed,

lustrous, exquisitely light in weight. Ours alone in Baltimore.



THE OFFICER'S COAT...



BONWIT TELLER

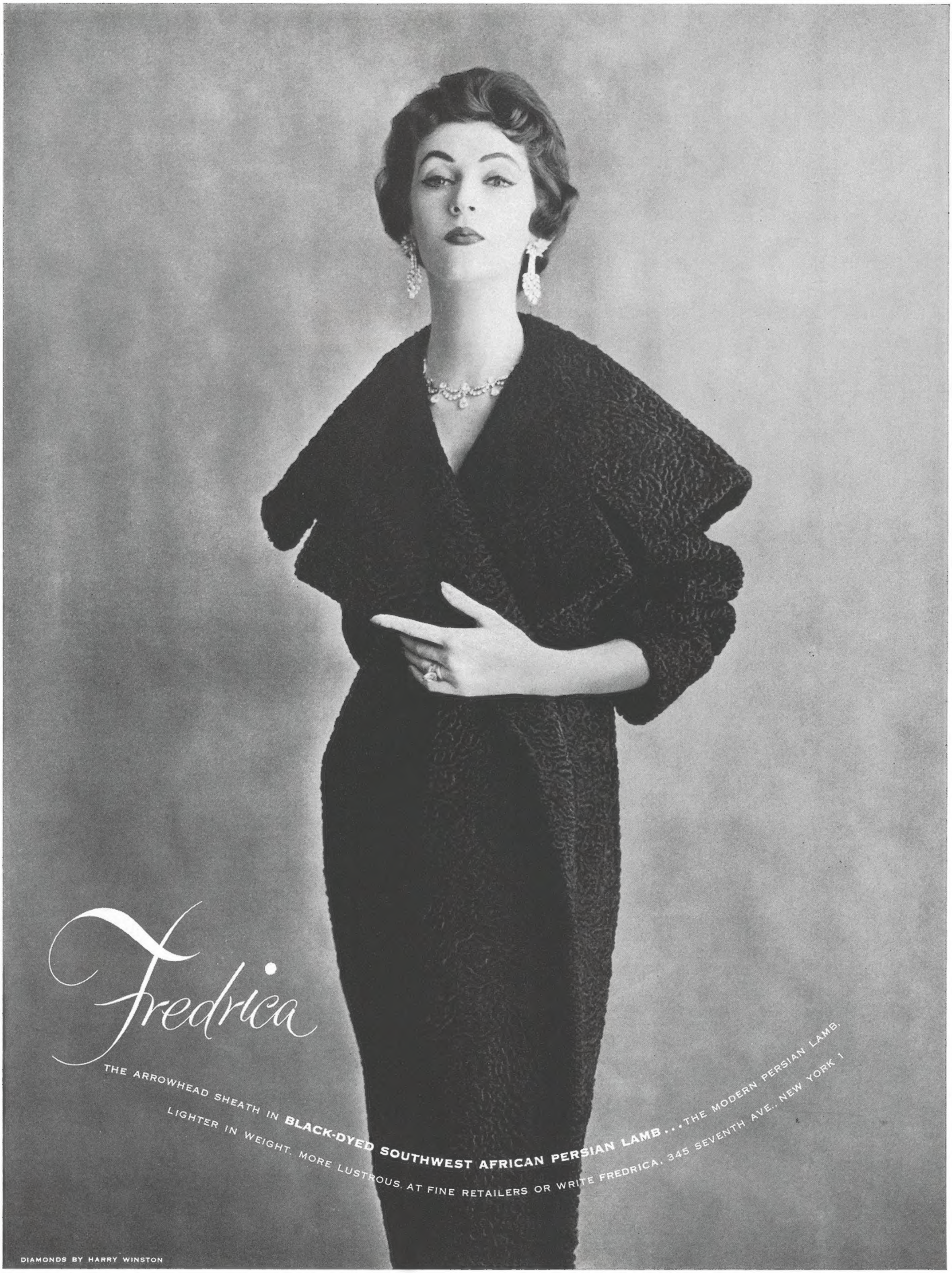
master-tailor

Mangone does his famous fitted coat in a new Fall '53 version

...in imported Lesur wool, black or navy, misses' sizes 245.00

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Fredrica
THE ARROWHEAD SHEATH IN BLACK-DYED SOUTHWEST AFRICAN PERSIAN LAMB . . . THE MODERN PERSIAN LAMB.
LIGHTER IN WEIGHT. MORE LUSTROUS. AT FINE RETAILERS OR WRITE FREDRICA, 345 SEVENTH AVE., NEW YORK 1
DIAMONDS BY HARRY WINSTON



One of the great beauties to be introduced this season—

Traina-Norell's Empire dress of velvet and smoke lace

in the designer collections, Lord & Taylor

Pattullo - Jo Copeland



Rosette

Pennington

20 East 56th Street, New York

also Arther Morris in Norfolk, Va.



...by Philip Mangone

created in the year of tweed...

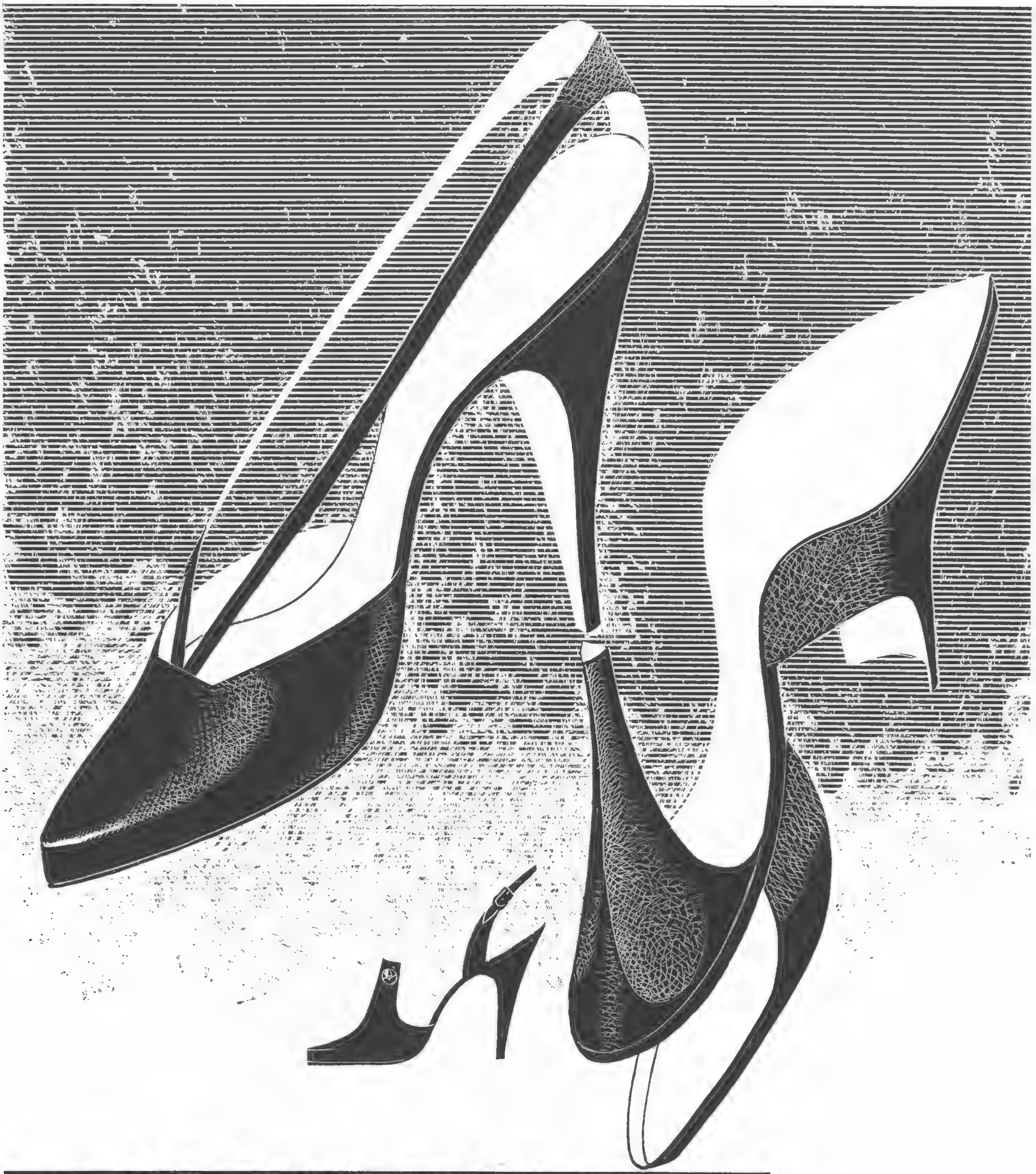
the suit that is all shape...the hip hugging,

bulky shortcoat lined with sheared French rabbit dyed black

...the rest a texture of black and white pebbly wool tweed

...sizes 10 to 16...the suit, 165.00 the shortcoat, 215.00

B. ALTMAN & CO. Fifth Avenue at 34th street...misses' coats and suits, third floor



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PITTSBURGH • SAN FRANCISCO • PHILADELPHIA

S.F.A's PARLAY OF POINTS from tapered-toe beginnings to new dimensions, new effects. Here, leather with a look so lithe, it *flows* from a deep-walled toe point to the faceted heel, a beautiful last-word on points. *Top,* closed-toe russet calf, 24.95. *Bottom,* russet calf or black suede, 25.95. Exclusives for our Shoe Salon.



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by Branell

Both in silk barathea, encrusted with jewels. Blumenstein, Ross & Lentz, 530 Seventh Avenue, New York 18, N. Y.

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lightweight

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Black Dyed

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in an elegant

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with important

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Fur artistry supremely expressed in Black-dyed or "Matara"-processed* ***Alaska Fur Seal Skin*** *by Joseph Bernham Inc. – Furs*

*Reg. Fouke Fur Co.

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

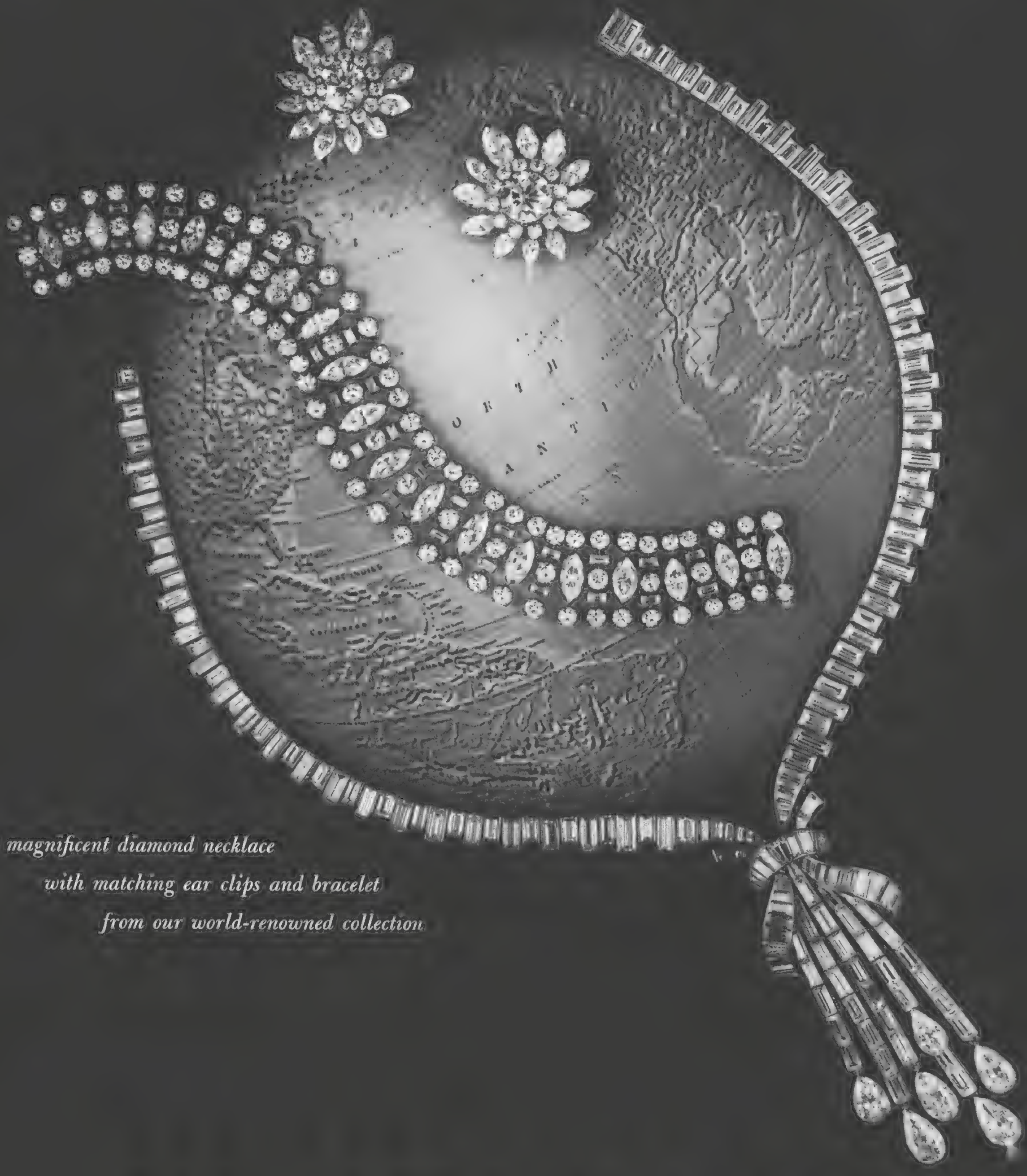
CEIL CHAPMAN'S EVENING ENCHANTMENT IN PALEST BLONDE SILK PEAU DE SOIE, THE EMPIRE BODICE EMBLAZONED WITH GLITTER AND PEARLS. $135.

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emba royal pastel mutation mink . . . designed by revillon frères, new york



jewels—CARTIER

*trade-mark mutation mink breeders association

arch triumph . . . curving greatcoat in the golden splendor of emba royal pastel* mutation mink. revillon frères, 11 west 57th street, new york • paris

Does any man really understand you?

Who knows you as you really are? Does he?

Who knows the secret hopes that warm your heart?

Who knows the dreams you dream, the words you've left unspoken?

Who knows the black-lace thoughts you think while shopping in a gingham frock?

Who knows you sometimes long to sleep in pure-silk sheets?

Who knows you'd love to meet a man who'd hold your hand and listen . . .

while you say nothing at all?

Who knows there was a morning when your orange juice sparkled like champagne?

Who knows the secret, siren side of you that's female as a silken cat?



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a trifle shy, but oh-so-warm . . . and just a little reckless,

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COSTUME: MIGUEL FERRERAS FURS: ESTHER DOROTHY PHOTO: RICHARD AVEDON



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JOHN-FREDERICS HAT



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dagger-slim dress and flowing cape
by Helena Barbieri in William Rose
dull-surfaced satin twill woven with
acetate and Enka Rayon.

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enka rayon

The fate of a fabric hangs by a thread

EVENING MASK BY JOHN-FREDERICS

AVEDON



They're Florentine, they're Spanish, they're Moroccan . . . they're all the romantic countries rolled into one dramatic, modern group designed to add motion to your Fall costumes in the Golden Manner of Monet. From top, Swirl 7.50 Trellis 7.50 Alladin 5 Triple Hoop 10 Chandelier 7.50 Moniker 5 Earring on model: Belinda 10. All plus tax. At better stores. Monet Jewelers, 6 West 32nd St., N. Y.



VERY SAKS FIFTH AVENUE MINKED DRESSING: rustly-lined wool and rabbit's hair exclusives with fabulous touches of mink. *Left:* red or natural with silver-blue fur cuffs, brown with brown, 10 to 18. *Right:* navy or natural with silver-blue fur collar, brown with brown, 10 to 20. Each 45.00. By Aywon. New Seventh Floor, New York. Mail, phone.

New York

Maximilian

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BLACK-DYED SOUTHWEST AFRICAN PERSIAN LAMB

THE MODERN PERSIAN LAMB, LIGHTER IN WEIGHT, MORE LUSTROUS



Holt, Renfrew & Co. Ltd.

CANADA

HAT BY MR. JOHN



Dance,

Little Lady



The Bettmann Archive

ADELE SIMPSON'S starlight-blue silk brocade, starred with jewels and shaped to a "You" silhouette

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Luxuriously carved, heavy in weight—yet unmatched in charm and grace.
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designed by ritter bros., new york

glistening star...the multi-faceted
jewel coat of emba silverblu* platinum
mink. also in emba cerulean* sapphire or
the mutation mink of your choice.
ritter bros., new york and montreal
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NYLON

NEW POWER



Jean Desses designs an evening sheath for Deitsch and Conti, Inc., in a breath-taking new bouclé lace of nylon and rayon. In looks—fragile as spun sugar. In essence—a boon to modern living, because it wears and packs so well—stays lovely to look at with the absolute minimum of care.

DU PONT
REG. U.S. PAT OFF.

BETTER THINGS FOR BETTER LIVING
...THROUGH CHEMISTRY

DACRON

DU PONT



Jacques Fath, in his collection for Joseph Halpert, uses wrinkle-shedding "Dacron" in a stand-out brocade that wins attention for you, needs little attention itself. Fashions like these, made of Du Pont's modern-living fibers, are in fine stores right now. Look for them—they're made for you and the life you live today.

DU PONT'S

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NYLON • ORLON® ACRYLIC FIBER • DACRON® POLYESTER FIBER • RAYON • ACETATE

Now! Make-up that covers perfectly...yet looks so perfectly natural!

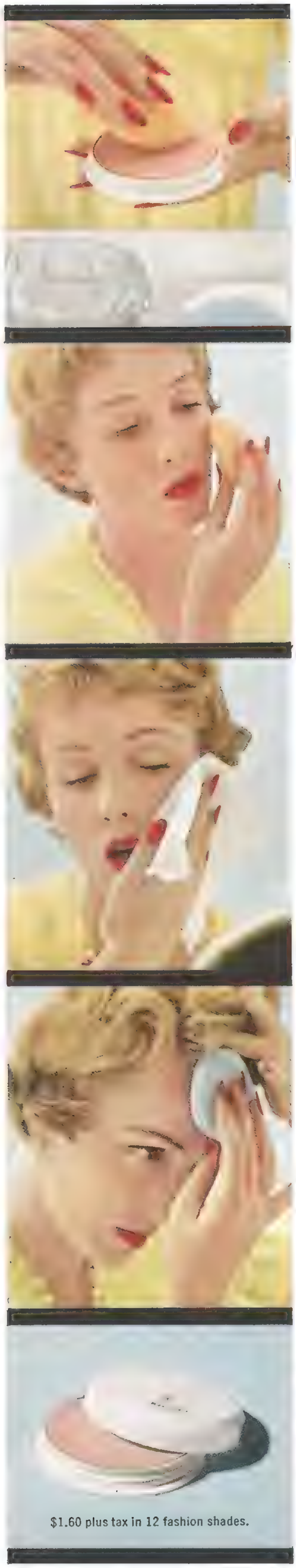
Yours only with Max Factor Pan-Cake* Make-Up—when you apply it by the new "Light Touch Method"!

NEVER before have so many women—women with dry skin, oily skin, normal skin—had such wonderful success with a single make-up base. The base is Max Factor's famous Pan-Cake—the make-up that covers so beautifully. And now it gives you an even lovelier, more natural look when you use Max Factor's revolutionary new *Light Touch Method!*

The directions are easy. Just be sure to use the *light, light* touch for make-up that's so much fresher, prettier . . . so much kinder to your complexion . . . yet covers as only Pan-Cake can!



Your flawless new complexion looks lovely all day long—when you put on Max Factor Pan-Cake Make-Up with the new *Light Touch Method!*



1. Use a sponge that's really wet (just short of dripping). Rub it *lightly* over your Pan-Cake Make-Up—only a small amount is needed at a time.

2. Apply very *lightly*, quickly. Pan-Cake is enriched with lanolin, won't dry your skin. Wring out sponge; blend *lightly* with reverse side.

3. While face is still moist, blot *lightly* with tissue to remove any excess. This prevents "caking."

4. Puff on face powder generously, but *lightly*. Brush off surplus. (For an extra-sheer look, pat *lightly* with clean, moist sponge.)

MAX FACTOR

Pan-Cake

MAKE-UP

*Pan-Cake (trademark) means Max Factor Hollywood cake make-up.



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Original add-a-piece casuals . . . always Virgin Wool

Color companions—in Pendleton famous fashion separates, made of the finest woolens ever loomed! You encounter color in bold plaids, vibrant checks and monotones of subtly hushed hues. And color echoes color in fashion-mated jackets, skirts and stoles. You know at a glance, at a touch—it's Pendleton. The smartest of all casuals, designed, loomed and tailored exclusively by Pendleton.

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Brocade

looms important . . . loomed with

Celanese* *acetate, the beauty fiber*

The turn is to elegance. Dresses are cut with a rare simplicity—pointing up the most elaborate fabrics in seasons. Brocade is one, like Onondaga's satiny new brocade with a tracery of fern leaves. It is born of the one fiber that was born for brocade—Celanese acetate—and combined with rayon in one of the loveliest cloths of the year. Carolyn Schnurer makes it with great ease, letting the fabric speak for itself. In sand beige only, sizes 10-20.

About $40 at Best and Co., New York; Julius Garfinckel & Co., Washington; A. Harris, Dallas; Frederick & Nelson Inc., Seattle.

For additional stores see page 195.

Celanese Corporation of America, New York 16.

*Reg. U. S. Pat. Off.

Talmack



JOSEPH MAGNIN

John Wanamaker

PHILADELPHIA



OLEG CASSINI interprets the shepherdess look—demure but dangerous—for modern after-five festivities in this laced-waist dress of shining silk shantung taffeta.
At the TRIBOUT SHOP
. . . Philadelphia's most fabulous fashion collection.

Photographed with the famous Wanamaker eagle



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Paris acclaims, we proclaim **Lizards** for accessories—the latest trend is rich Alligator Lizard translated into exquisitely styled handbags, elegantly classic shoes . . . designed for the discriminating to give year round service, year round pleasure.

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to Newton Elkin

for

La Castellana

the brave pump.

Black or blue suede.



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bridges the continents in

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and another in

THE DELMAN SALON

at Bergdorf Goodman

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These salons are for fastidious fashionables, where the exclusive and beautiful shoe-designs jointly created by Christian Dior and Delman will be individually made-to-order by craftsmen without peer.

ON THE PLAZA • NEW YORK 19

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howard greer *designs*
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couture collection
at

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We think Howard Greer makes for us the kind of clothes that melt the heart that holds the purse-strings. To wit: this please-the-men theatre suit. Intensely feminine, a profusion of pale blue taffeta lights your face. Overscale tatting traces the collar, rings the skirt.
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ALEXANDRIA COLLECTION . . . *Crystal or alexandrite stones*

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TOM YEE

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natural-looking haircolor

WITH

ROUX

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Touch of gold . . . or auburn
or chestnut . . . or blonde or black . . .

Whatever the *color* your hair needs, give it the touch of Roux's *natural-looking* beauty . . . color that makes every visible strand lovelier and younger looking!

Preferred by thousands of professional hairdressers, scores of thousands of discriminating women, this "1-2-3" application takes *just minutes* to transform the look of your hair. Try it . . . today.



*SO EASY



Coloring mixture, poured right from bottle. A fingertip application.



The same with the ends. No combing. No brush.



It's shampooed — and THIS color won't wash out!

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patterned in *magic wand* leg figures* . . . and elegantly
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Golden Photo: Blumenfeld
Golden Belt: Calderon

©1953, Beautiful Bryans, Inc., Chattanooga 1, Tennessee *T.M. Reg.

of "Golden Apple"

weaves a fabulous fashion legend for fall!

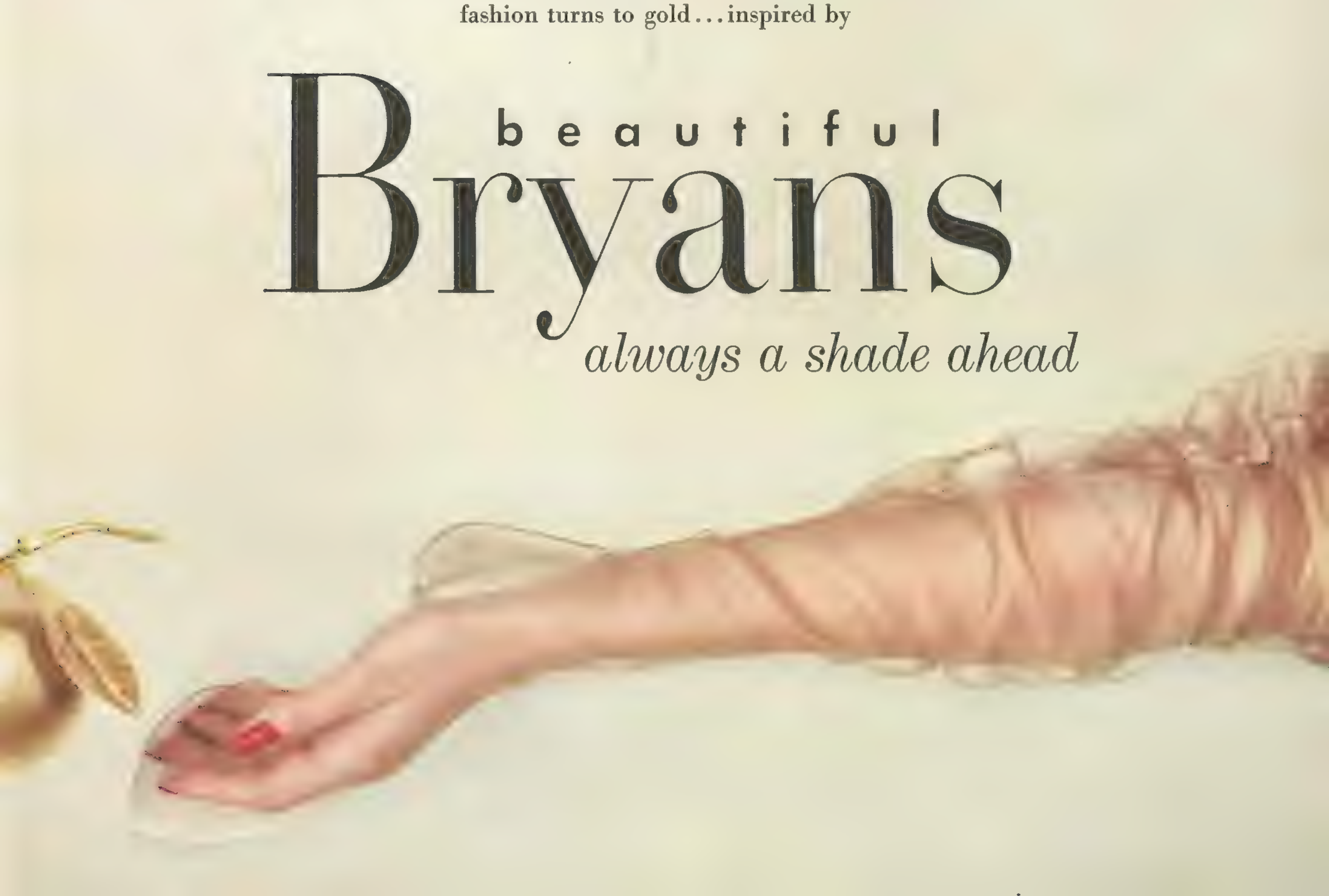
Out of the legend of the precious golden apple...inscribed "for the beauty"...and awarded by Paris to the goddess Aphrodite...is born a new legendary look...beginning here and now...with Beautiful Bryans GOLDEN APPLE stockings...jewel-fired rose-gold fantasy...dream-spun in threads of sheerest splendour for the beauty of your legs!

Pick GOLDEN APPLE...*Step* into this new beauty legend...as all of fashion turns to gold...inspired by

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always a shade ahead



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for that golden touch



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. . . and its cologne, in fragrance, is truly the perfume itself.

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*20 Carats Cologne, $2.25 to $6.50**
**Plus tax*

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andrew geller

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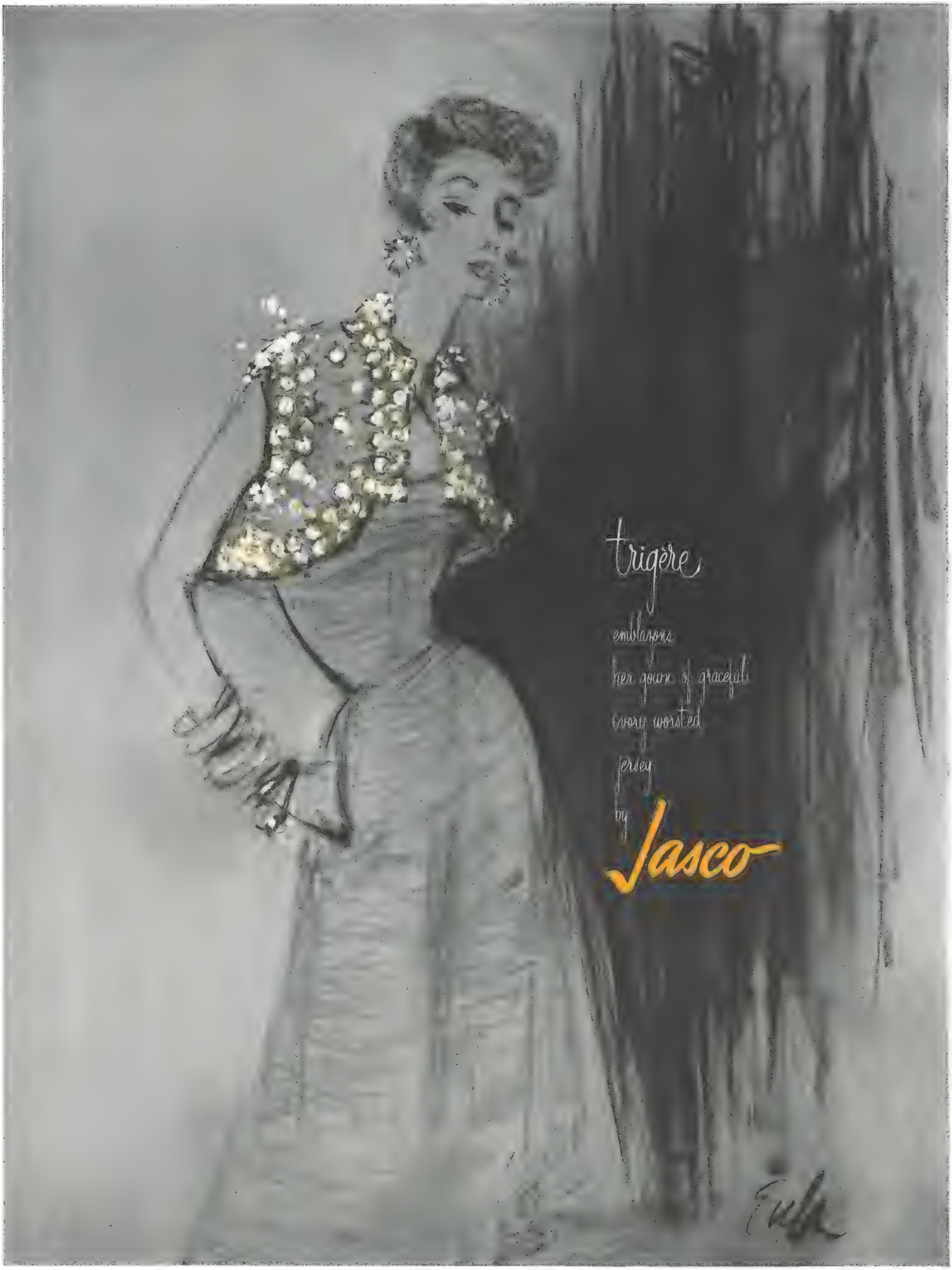

All eyes on ears and wrists
bergère
the look
of real gold
The touch of gold done with bergere's
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Shirts, shirts, shirts . . . and everything filched from those wonderful males! Like a trio of collar styles that go your best beau's one better: the rounded Adams, the button-down Jackson, the spread Madison. Like the single needle stitching, the knife-sharp back pleats, the concise French or barrel cuffs. All pampered with Adelaar's "*golden touch*", in a flurry of imported and domestic cottons that boast more patterns than we can name: white on whites, bright and muted plaids, checks, ginghams, stripes or polka dots. You'll scoop up an armful, because what lady can make up her mind among so much masculine flattery! Sizes 10 to 18, just $6.95* and $7.95*. At fine stores everywhere. For the store nearest you write to Adelaar, 525 Seventh Avenue, New York 18, N. Y. *SLIGHTLY HIGHER IN THE WEST


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Imported cotton gloves . . . for the most
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Sewn with the finest P.K. seams. Guaranteed washable
. . . they will always keep their shape.
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embroiders
her gown of graceful
ivory worsted
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The Golden Touch of exquisite, pure Irish Linen in shades from palest champagne to luxurious sable browns... blended or contrasted with other dramatic Fall costume colors. About $1.00 at leading stores everywhere. Inimitably Burmel...look for the label.

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And there's more glittering gold inside, if you wish (and you will when you see them) — a slim wallet, a cigarette case that's distinguished in both regular and king sizes, a precious change purse, a case with a concealed comb and a glamourous eyeglass case . . . all matching, all magic-making.

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Bardley tailors Stroock's sumptuous fleece and checks

Altogether wonderful—in a Bewitching green or Nutmeg brown, dyed to match exactly! The coat, one straight fall of fleece—to wrap the *new* way or wear high, wide and handsome. 89.95. Its companion suit, tailored to perfection. 79.95. Both in 10 to 18. The coat also in blue, blonde, red, navy.

Peck *and* Peck

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how feebly words essay

To fix one spark of

beauty's heavenly ray?

Who does not feel...

The might, the majesty of loveliness?

BYRON

YARDLEY

a language of loveliness

Fragrances
Aids to Beauty
Bath Luxuries

A VANISHING SPECIES: THE GENTLEMAN'S GENTLEMAN

Past glories, and present-day hints, from a valet of forty years' standing

BY HARRY J. BENEY

TODAY, most men dispense with the services of a personal valet, considering it a luxury. But forty years ago, when I first entered the profession of valeting in England, a valet was considered a necessity by most gentlemen, on both sides of the Atlantic.

In those rare households in which he still exists, the valet is the personal manservant of the master of the house. His job is to see that the master is immaculately dressed for all occasions, that his suits, overcoats, and ties are well brushed, cleaned, and pressed; shoes and hats brushed and cleaned, and everything in repair.

Forty years ago, in the era of large country estates, and a life that involved a good many kinds of sports, an experienced valet had to know far more than simply how to press clothes and polish shoes; he had to be an expert on the care and maintenance of all kinds of sporting equipment and clothing, whether for hunting, steeplechasing, polo, shooting, fishing, yachting or tennis, according to the season. During the hunting season (especially in the Melton Mowbray district, where hunting went on five days a week), the valet was a very busy man; there were muddy boots to be cleaned and polished, buckskin breeches and scarlet coat to be brushed and cleaned, and all the other accessories to be maintained, so that everything would be ready for an early-dawn start the next morning.

The valet also had to have a thorough knowledge of firearms, for during the grouse- or pheasant-shooting season it was his job to take care of the guns and rifles, keep them spotlessly clean and ready for use, and look after the gun-room. He also accompanied his master on all shooting expeditions, carrying the guns and ammunition, keeping the guns loaded while the master was shooting, and knowing exactly how to handle and receive the guns without any confusion so that every shot counted. After a day spent in wandering over the moors, the valet cleaned and oiled all the guns and prepared them for the next day's sport.

CLEANING AND SPOT REMOVAL

In the old days, every valet was his own cleaner, and there was no such thing as "sending it out to be cleaned." A valet was supposed to know how to remove stains, and there were very few that he could not remove, so long as he had some idea of what had produced them. The first rule to remember in home spot removal is that the quicker the spot is treated, the better the chance of success; once the stain has been allowed to set, or been affected by the heat of an iron, it will be that much more difficult to remove.

If the following steps are observed, most spots can be removed without injury to the fabric: (1) Carefully brush the spot to remove loose surface dirt. (2) Use only clean, soft cloths. (3) Remember, it is the solvent that does the cleaning, and very little friction or pressure is required. (I prefer a cleaning fluid with a carbon tetrachloride base, as it is noninflammable and has great solvent powers for grease, oil, and everyday dirt and grime.)

Immerse a small piece of cloth in the solution, wring out, and allow for slight evaporation. Place the cloth on the spot, tapping the cloth several times—this will loosen the dirt which brushing failed to remove. Repeat several times, using a clean piece of cloth each time.

Then immerse a clean piece of cloth in the solvent, again wringing it out and allowing for evaporation. Apply it to the spot, starting from the outside and increasing the pressure towards the centre of the spot, reversing the surface of the cloth in the operation. Finally, immerse a third cloth, wring out, allow for evaporation, and apply to the spot and surrounding surface with a light, brisk motion; then apply the brush, tapping and brushing.

A few tips on specific stains:

Alcohol and soft drinks: These often appear only after the garment has been steamed and pressed, and are hard to remove. They should really be sponged immediately with cold water.

Candle grease: Scrape with the edge of a dull knife. Place spots between two pieces of white blotting paper; apply hot iron, changing the blotter as the grease is absorbed. Sponge with carbon tetrachloride.

Chewing gum: Rub with a cube of ice, and the gum should lift off easily. Sponge with carbon tetrachloride.

Grease and oil: Scrape with edge of dull knife to remove as much as possible; apply French chalk as an absorbent; brush off, then apply carbon tetrachloride.

Lipstick: Apply carbon tetrachloride to the stain with a clean cloth, then press white blotting paper on the spot. Repeat until stain disappears.

Nail polish: Wet stain well with carbon tetrachloride, then apply one drop of banana oil to the stain. Brush lightly with a clean soft cloth.

Perspiration: Sponge with cold

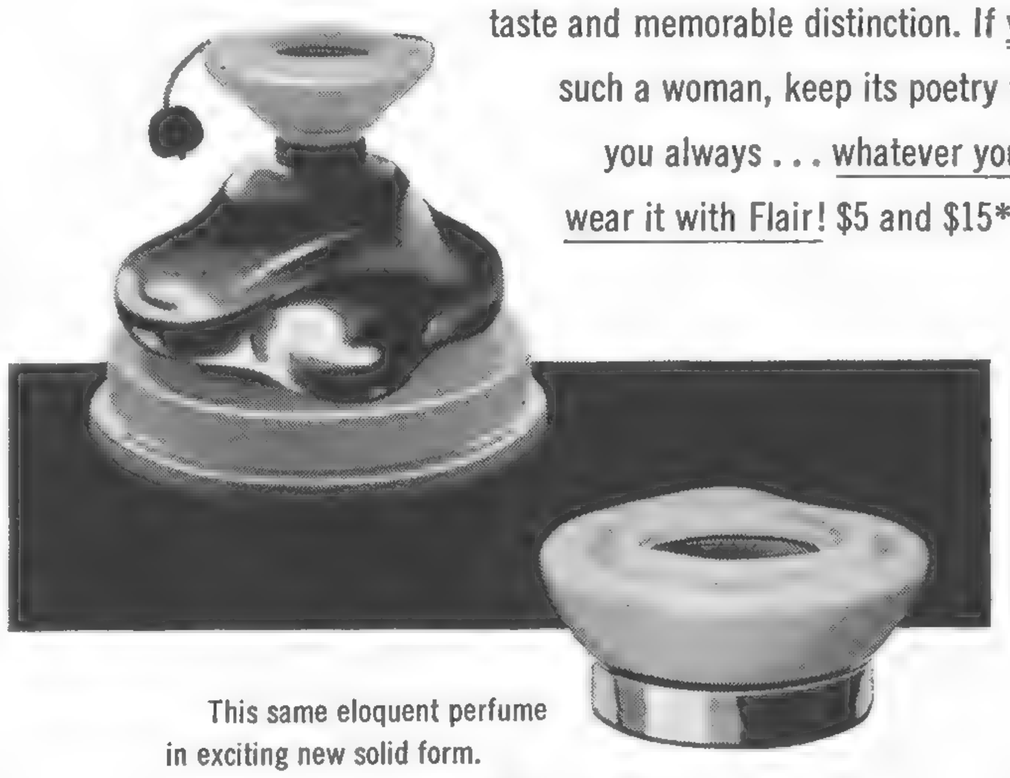
(Continued on page 114)



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New vitamin-enriched flowing creme!

Works while you sleep... *you wake to a fresher, younger-looking skin!*



Revlon's new 'Waking Beauty'

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No matter what your age

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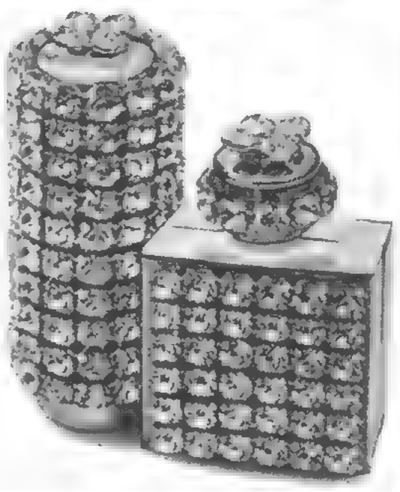
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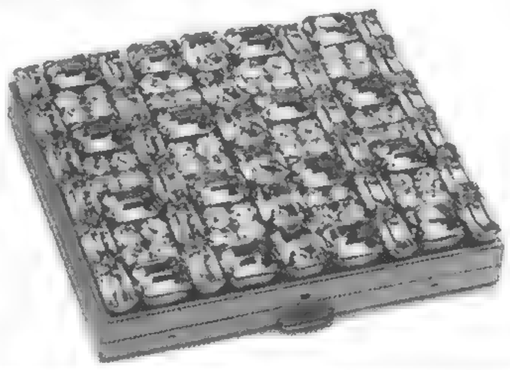
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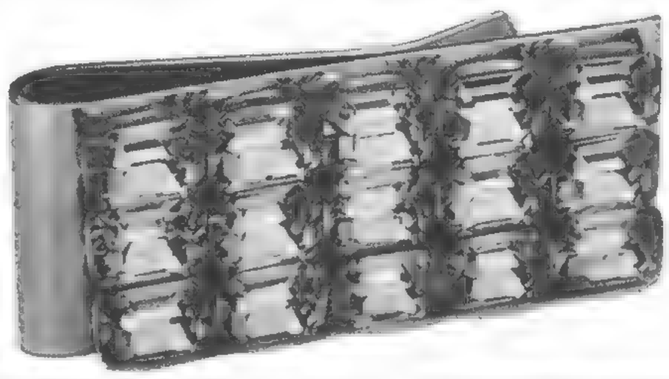
COMPA-LIP
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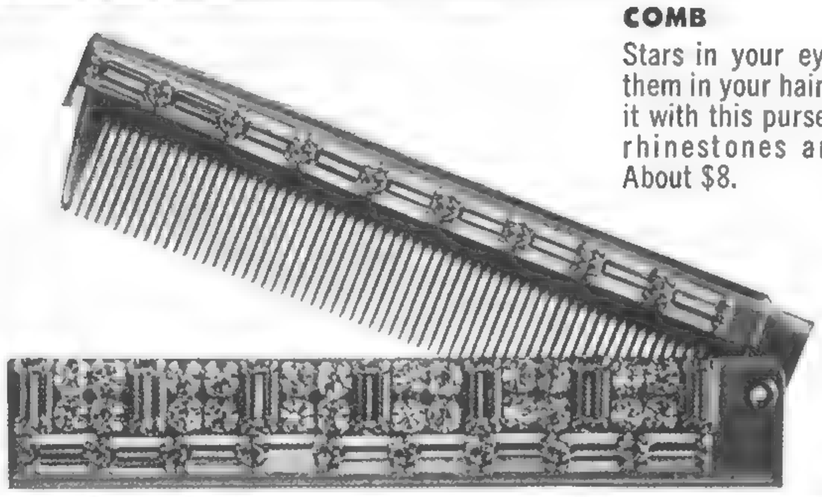
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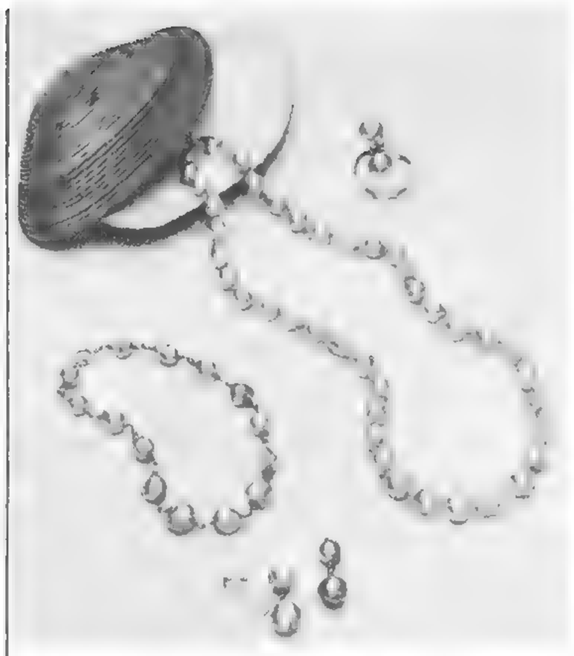
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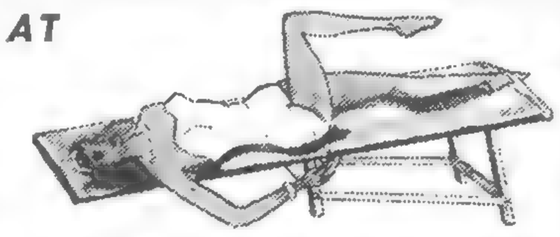
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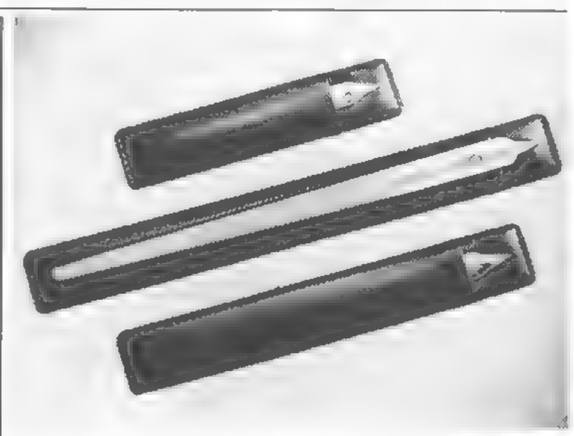
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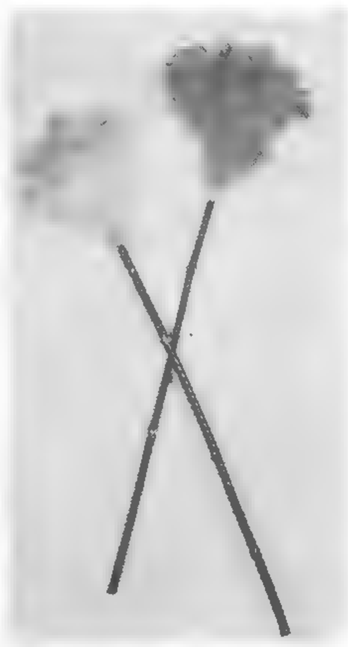
This custom-made Diamon-Deb metal emery board (looks like a nail file but oh, what a difference) performs with smooth, professional perfection. Its patented Diamalite Surface has no "tug"—leaves no dust under fingernail, makes nail care a pleasure. Guaranteed to last a lifetime. A wonderful gift! You'll want several. 4-inch size $1.00; 6-inch size $1.25; 8-inch size $1.50—postpaid. Complete in handsome leatherette case. Cases monogrammed in gold with each order of 3. Money back if not delighted. Royce of California, Suite 610, 4812 Crenshaw Blvd., Los Angeles 43, Calif.



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Left: Do you play Bolivia? Here are all the necessities, with rules by Ottilie H. Reilly (see Vogue, July 1953). $3.50 ppd. Zenith Gifts, 2674 Valentine Ave., N. Y. 58. *Below:* Clearly a shower gift, this white satin dress hanger—padded, scented, decked with ribbons, hearts, and flowers. $4.95 ppd. Trellanwal Enterprises, Salisbury, Conn.





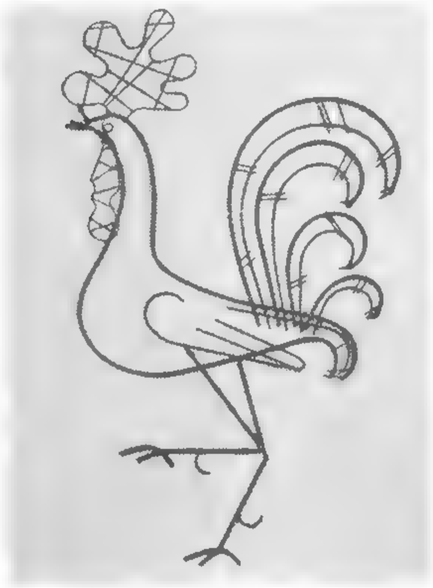
Left: Bright feather dusters—here, orange and yellow, with long bamboo handles. From British Hong Kong. $1 ppd., for two. Lowe's, Inc., 490 N. Los Robles, Pasadena, Calif. *Below, left: Carte blanche* in china—pure white, to match anything. Limoges after-dinner coffee cup, $2.50 ppd. Limoges sea shell, $1.75 ppd. Federal Supply, 1716 H St., N.W., Washington, D. C. *Below:* A quart pitcher, hand-blown, $2.95. Cocktail glasses, 75c or double size, $1. Add 75c postage. Amethyst, green, amber, lime, pale-blue, chartreuse, or crystal. Southern Highland Crafts Shop, 17th & K Sts., N.W., Washington, D. C.





HOUND

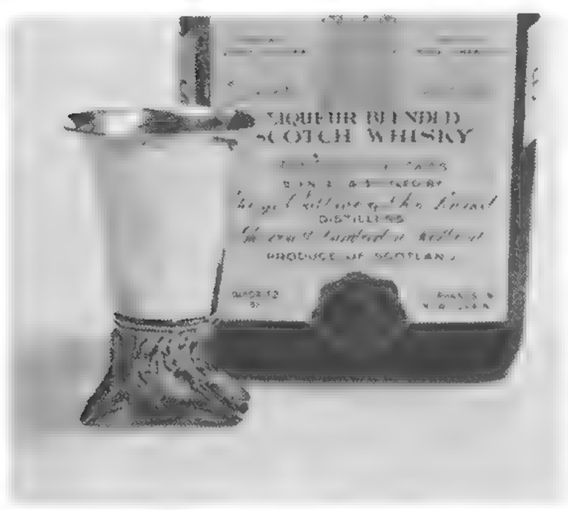
. . . a handful of aces



Right: A wide-awake rooster which would be a charming wall decoration for the kitchen or the porch. Made of wrought iron, black or white. And he can be ordered looking either to the right or the left. About 23" high, 15" wide. $12.50 ppd. From Inside California, 224 Second Street, Manhattan Beach, California.



Left: A chafing dish for two quarts of anything that ought to be kept deliciously hot (here, by means of an alcohol burner and a warming pan). Silver-plated. $30 inc. tax. Add $1 postage. Bertram Shrier, Ltd., 1145 Conn. Ave., N.W., Washington, D.C.



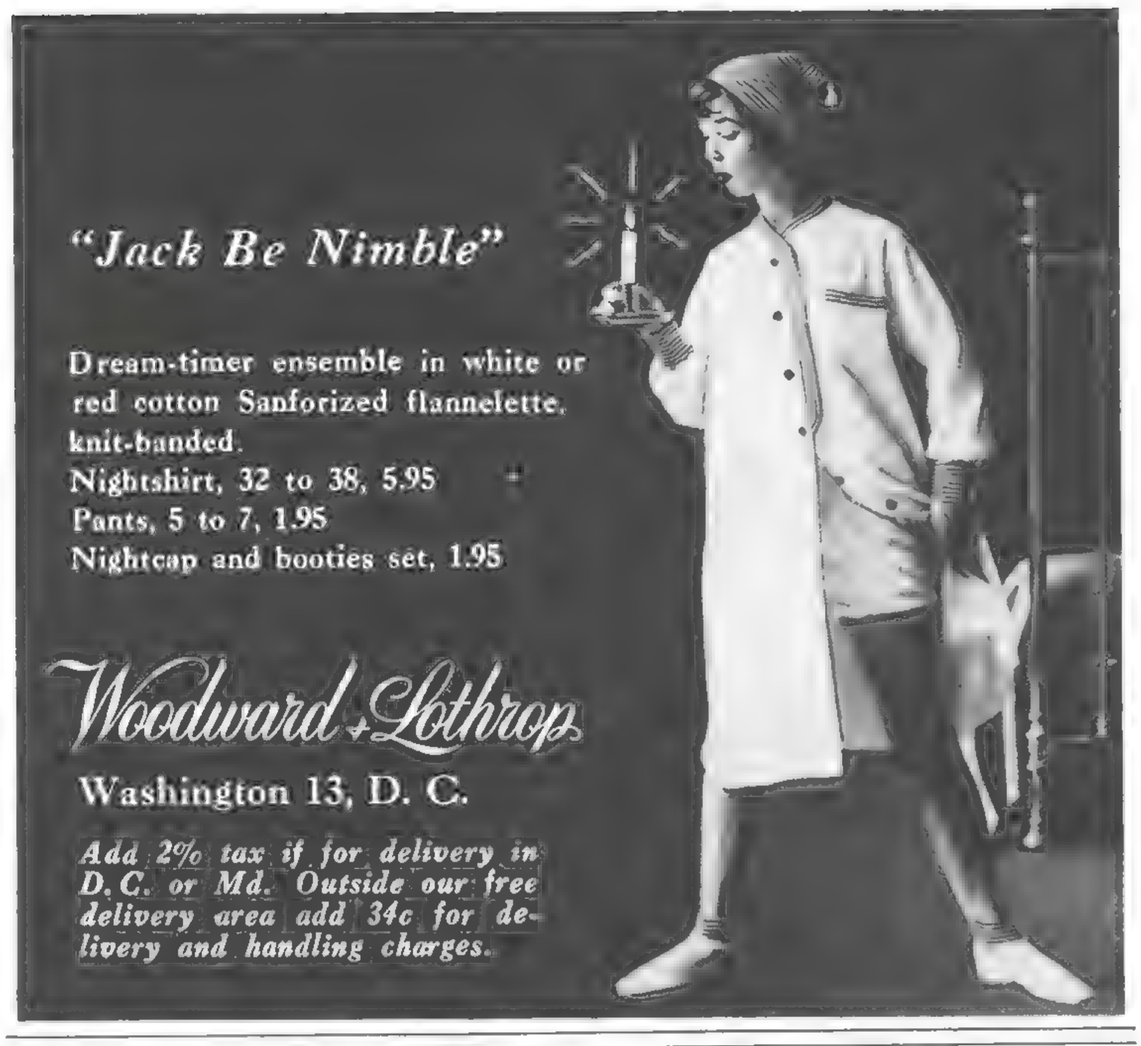
Left: This fox has gone to earth, leaving a two-ounce jigger exposed. Could also hold cigarettes. Nice thought for a man's Christmas stocking. It's made of International plated silver. $5.95 inc. tax—add 50c west of the Mississippi. John Robert, 1821 M St., N.W., Washington, D. C.



Right: A handsome cheese board of beautifully grained teakwood, $7.50. And a matching cheese knife, $3.25. Both ppd. Salisbury Artisans, 180 Washinee St., Salisbury, Conn.
Right: A simple crystal decanter, 10" tall, which holds 24 ounces. Hand-wrought by Heisey. $12, ppd. The Game Room, 1538 Conn. Ave., N.W., Washington, D. C.



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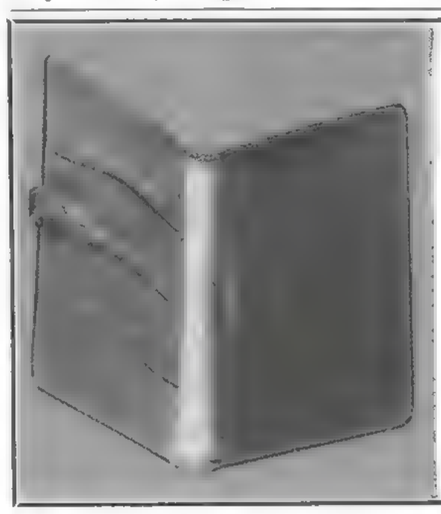
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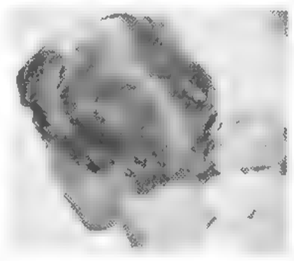
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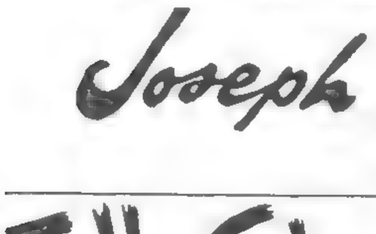
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Above: A two-piece blouse—each half, a sleeve and a bodice. Woollen jersey in black, purple, navy-blue, green, white. Both parts: $25 ppd. For a harlequin effect, there's a third part ($12.50) in almost any colour. Hansi Originals, 8657 Sunset Blvd., Hollywood, Calif.

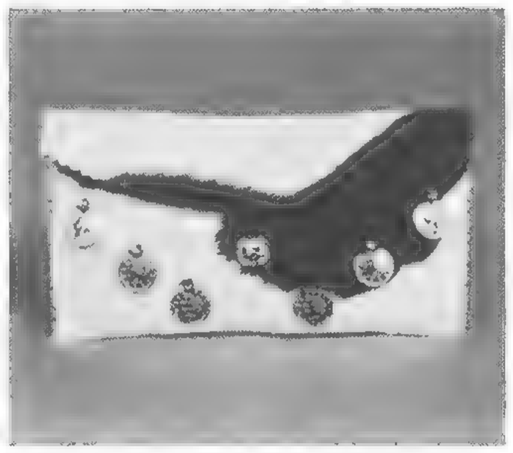
Above left: Fresh-faced fruits and vegetables from Italy—a carrot doll, a plum doll, a lima bean doll. $3.75 each, ppd. Old Mexico Shop, Santa Fe, N. M.

Left: A white cardigan sweater trimmed with flowered French ribbon. Also pink and blue. $10.95 ppd. Homberger's, Atlantic City, New Jersey.

Below: Fur makes fashion (see Vogue, this issue)—here's a drawstring pouch of mink. $49.50 inc. tax, ppd. Lowell & Bradfield, 143 S. Beverly Drive, Beverly Hills, Calif.



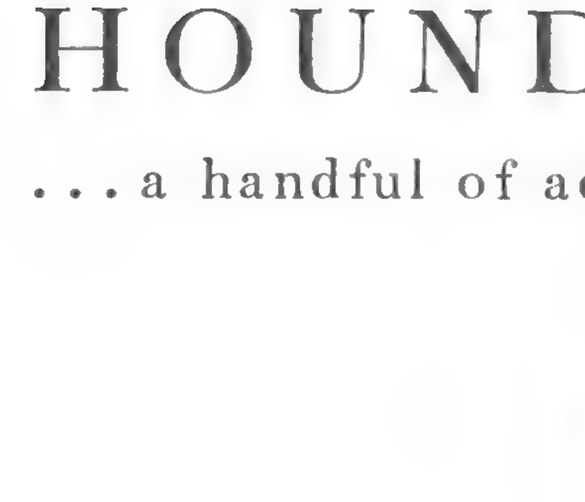




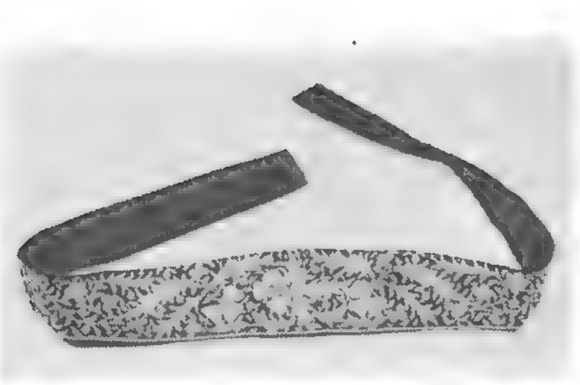
Left: Fashion point for a young wardrobe: a carry-all of furry calfskin, black and white or brown and white. Gilt coins dangle from the sides. Big enough for a comb, lipstick, and a coin purse. $16, ppd., tax inc. Pauline Gallagher, 420 North Rodeo Drive, Beverly Hills, California.

HOUND

. . . a handful of aces







Above: California fashion—these beautifully tailored pants of black and white checkerboard linen. $29.95. The bare top is made of black woollen jersey, in deep horizontal tucks. $17.95. Jax, Inc., 9478 Wilshire Blvd., Beverly Hills, Calif.

Above left: For a ladylike young lady, aged one to three: a white dress of dotted swiss, with pale-pink ribbon running through inset bands of lace. $7.50. Rachael, 1731 Boardwalk, Atlantic City, New Jersey.

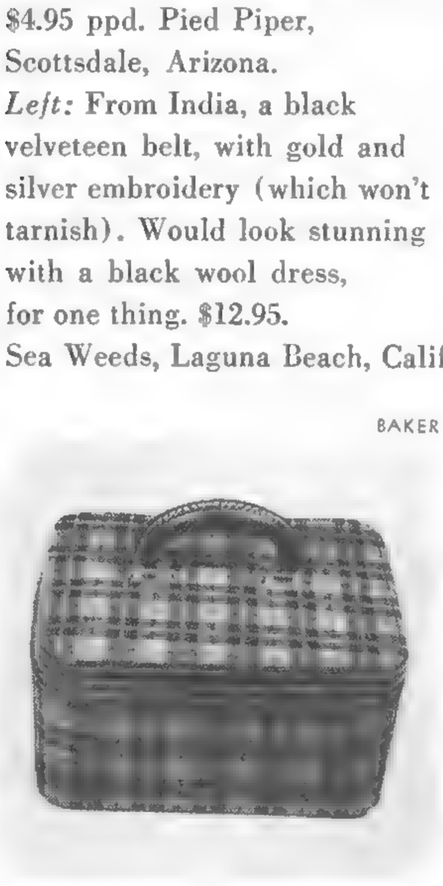
Left: A cosy Christmas Eve present for a very little girl—this velveteen coolie coat with tiny frog fastenings. The lounging coat and its lining, sapphire blue; the frogs, cherry red. Small, medium, large. $4.95 ppd. Pied Piper, Scottsdale, Arizona.

Left: From India, a black velveteen belt, with gold and silver embroidery (which won't tarnish). Would look stunning with a black wool dress, for one thing. $12.95. Sea Weeds, Laguna Beach, Calif.



BAKER

Right: The lightest train case Shop Hound has carried—nice for college. Of waterproofed canvas, in classic tartans—Wallace, Royal Stuart, Grady, Black Stuart, McPherson. Inside, there are adjustable moorings for bottles and jars. $10 inc. tax, ppd. The Leather Quarter, 816 Madison Ave., N. Y.



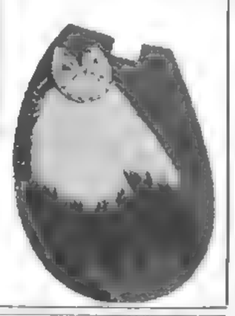


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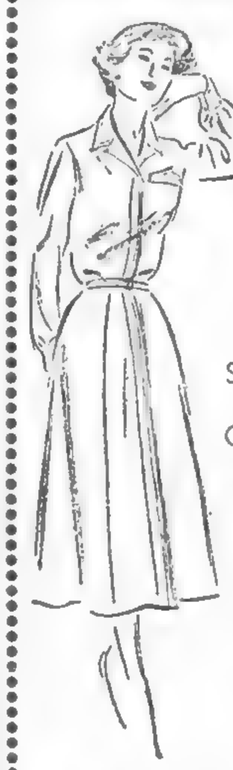
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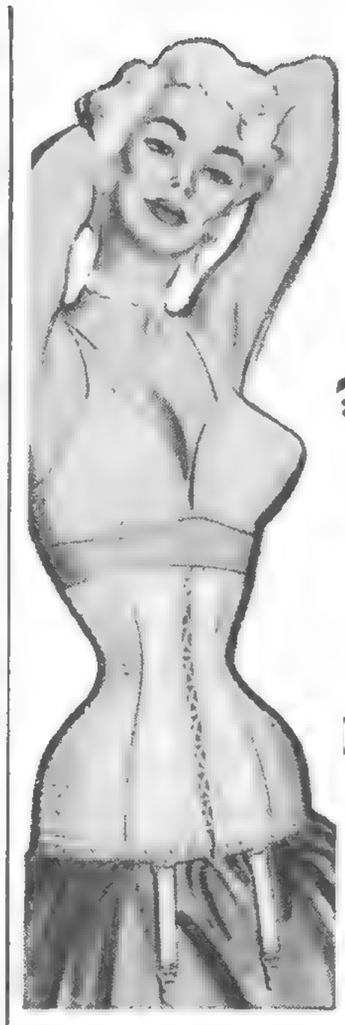


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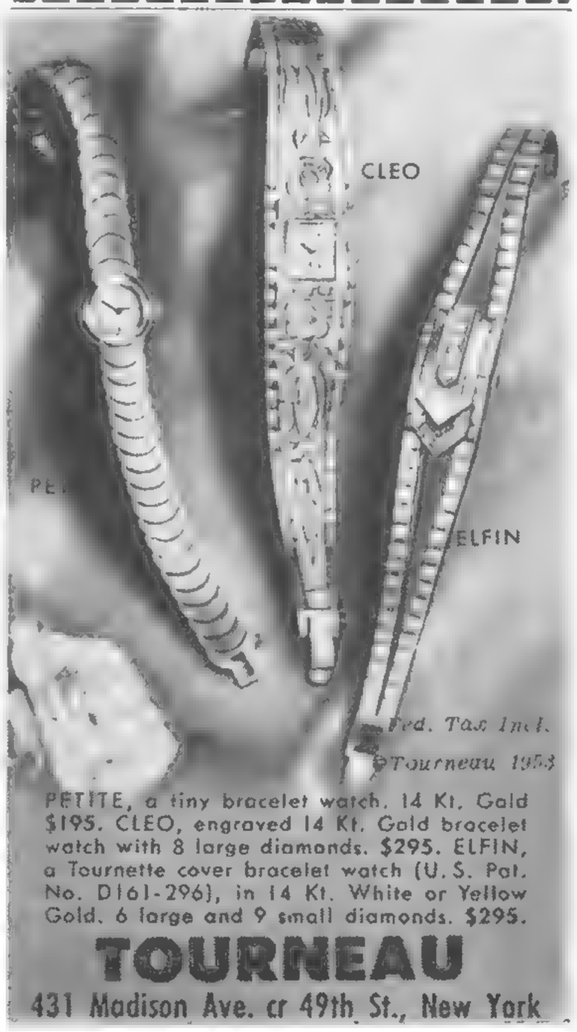
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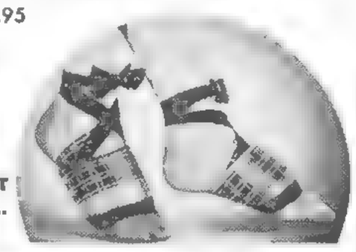


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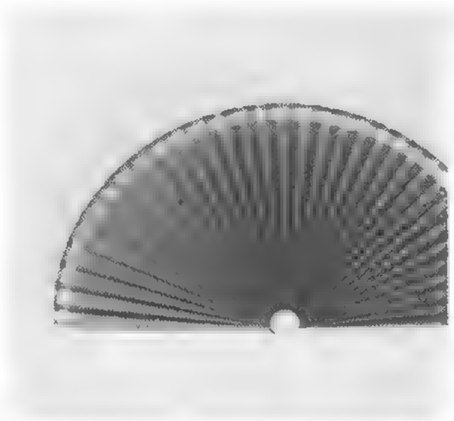
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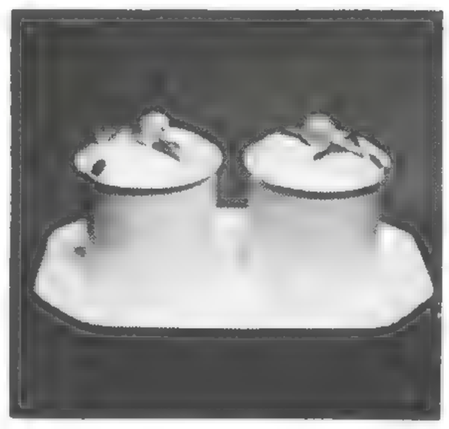
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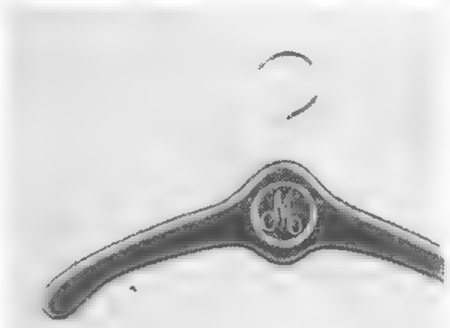
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A fireplace fan of heavy, gilt-edged paper, with steel reinforcements at the base. In two sizes, 33" or 39"; $2.95 and $3.95 ppd. Grey, green, blue, or red. Revco Products, 1352 Beacon Street, Brookline, Mass.



For the breakfast table or at tea time—jam pots and a china tray, made of white Crown Staffordshire. A touch of colour in the fruit finials on the jam pot lids. $15.50 ppd. Gerald's Gifts, 142 Fifth Ave., N. Y.



A hanger sturdy enough for a general's overcoat. In natural wood finish; or red, leaf or hunter green, midnight blue, black or white. Gilt monogram. $30 a dozen, exp. col. Nina Skidmore, 121 Pine St., Dept. 22, Elizabethton, Tenn.

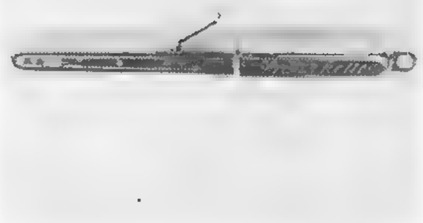


A small billfold for "folding money," made of morocco leather (black, green, red, or brown) with brass fittings that don't tarnish. $1.98 includes tax and your name engraved in gold. Sonya, 329 West Monroe St., Chicago 6, Ill.



HOUND

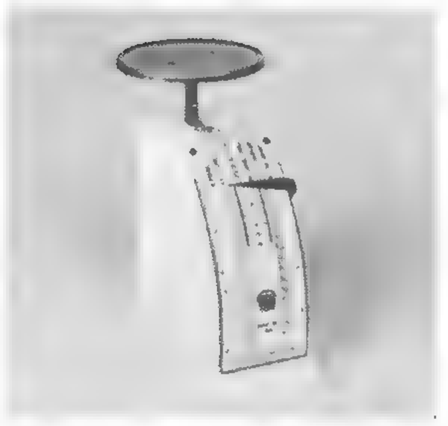
. . . a handful of aces



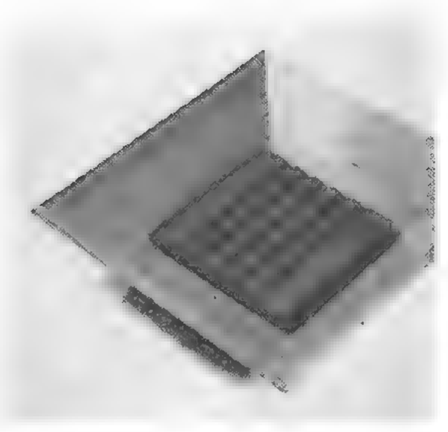
Could be the Mickey Spillane influence—a gun in the kitchen. This one lights a gas oven: you pull the trigger and the flint produces a healthy spark. $1 ppd. Bodine's, 444 E. Belvedere Ave., Baltimore 12, Md.



For a hot or cold buffet: this casserole dish has an inner wall, leaving space for hot water or chipped ice. Vitrified china—white, avocado green, stone grey, sand brown. $10.95 ppd. Ett-Barr, 2251 F. Lincoln Ave., Altadena, California.



Cooking in French? Here's a scale that measures in kilograms and pounds—a big help to international cooks. It weighs up to 8 lbs. (3½ kilograms). About 6" high. $3.45 ppd. Glasscraft, 920-V, Chicago Ave., Evanston, Ill.



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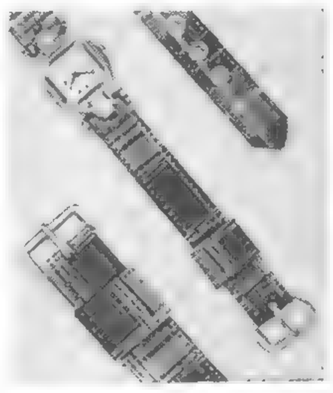
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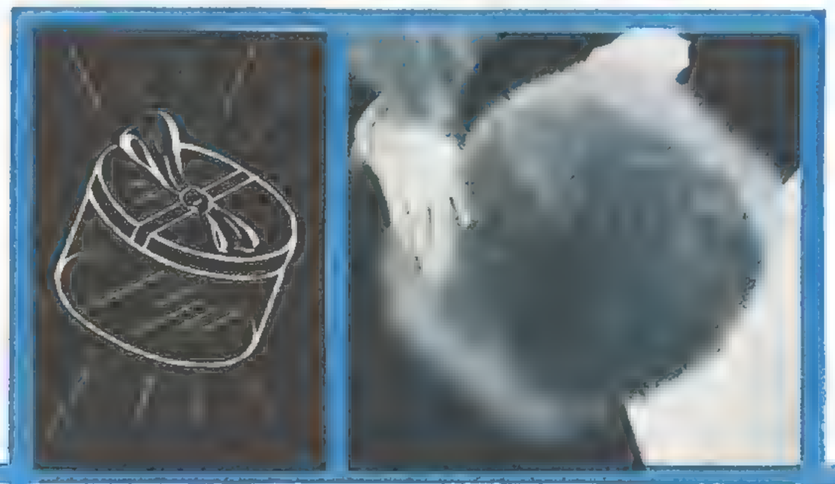
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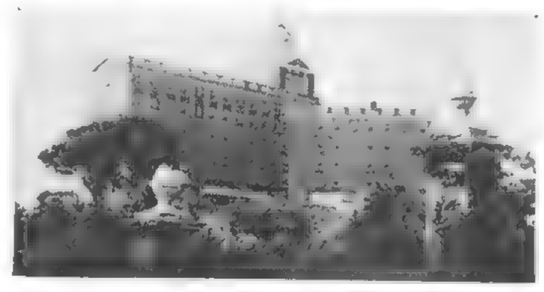


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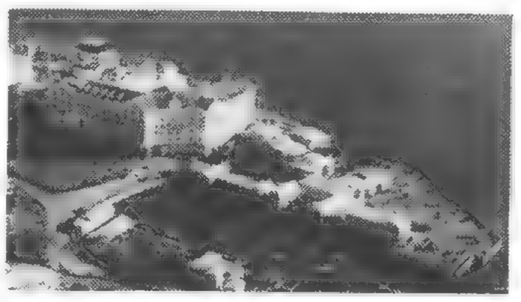


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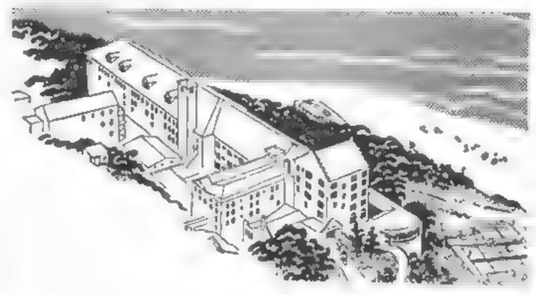
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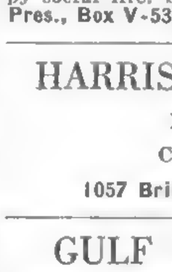
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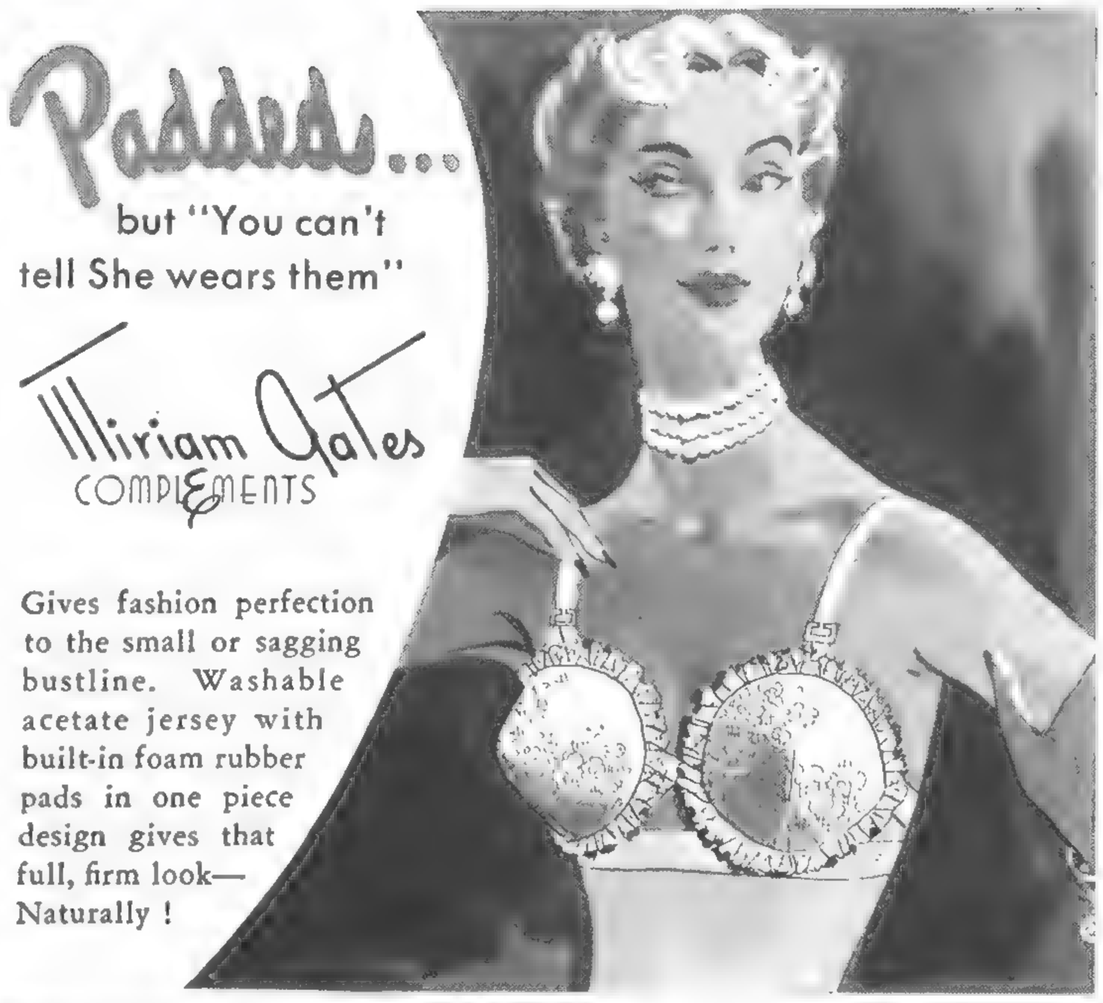
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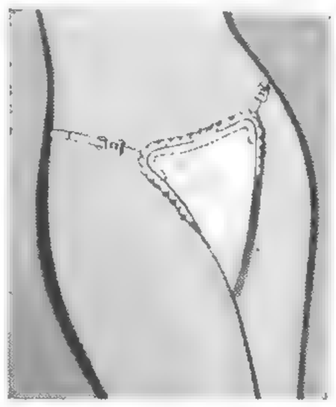
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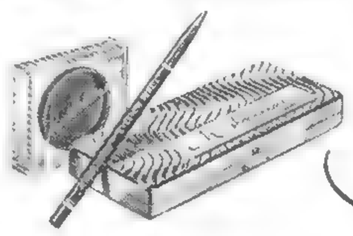
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OCTOBER 1, 1953

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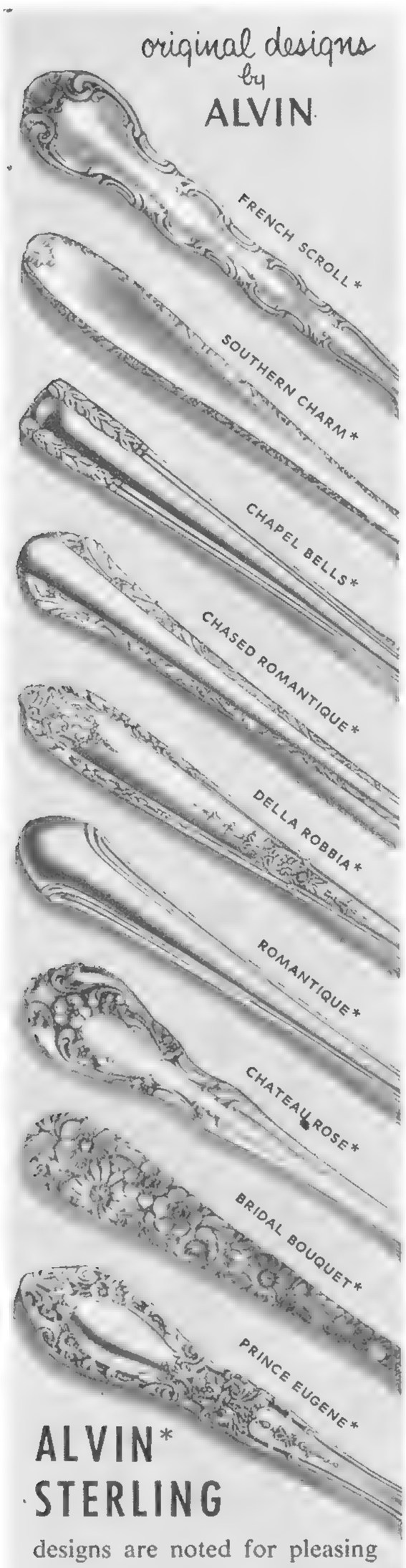
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A VANISHING SPECIES: THE GENTLEMAN'S GENTLEMAN

(Continued from page 69)

water to which a few drops of ammonia have been added.

Paint: Fresh paint can be removed easily by rubbing with a cloth soaked in turpentine, changing the surface of the cloth until the paint has been absorbed. Older stains should be entrusted to the dry cleaner.

Blood stains: Apply cold water immediately, using a clean piece of cloth. (Caution: never apply hot water or soap to blood stains.) Again, if the stain is of long standing, it is wiser to entrust the removal to the dry cleaner.

BOOTS AND SHOES

In the old days, cleaning boots and shoes was a job in itself, for the "polish" was really saddle soap, in a tall stone jar. Then, it required considerable elbow grease to produce a shine. With the many good polishes available today, shoe shining has become a much simpler matter, but it is still essential in preserving the life and appearance of the shoes. A polish should be used containing the necessary agents—oil, wax, and lanolin—to put back into the leather the natural oils that rain, snow, and heat have taken out. If leather is not thus protected and revitalized, it soon becomes hard, and cracks appear.

The secret in cleaning shoes is not the amount of polish that is put on them, but the thoroughness with which the polish is rubbed in. Like most old-time valets, after applying the polish with the applicator brush, I work it into the leather with a bone. This bone is the shank-bone of the red deer, approximately a foot long, about two inches in circumference, and very smooth. (This kind of bone can be bought at many men's shoe stores. A valet whose name is unrecorded once discovered the magic properties of this bone during the deer-stalking season in Scotland.)

In using the bone, grasp it at each end, and vigorously force the polish into the leather; as the polish is absorbed, continue applying until a smooth surface is produced, and cracks and creases disappear. Brush with a semi-stiff brush, and finish off with a soft bristle brush and chamois leather. It is important never to use the same brush for black and brown shoes, as this will gradually cause discolouration of the brown shoes.

Before polishing, the shoes should be thoroughly brushed (tops, soles, and heels) with a stiff brush to remove dust and dried mud; laces should be removed, to avoid caking with polish; and the trees should be inserted in the shoes to keep them in shape.

CARE OF CLOTHES AND PRESSING

It is only a matter of seconds, when taking a suit off, to hang it on a hanger. (But first, remove everything from the pockets—there is nothing worse than bulky papers and books for pulling pockets out of shape.) The best and most practical hanger is the one shaped to fit the collar of the jacket, with a heavy, smooth bar across for the trousers. The hanger that grips the cuffs, in my opinion, does not allow the trousers to hang evenly. Suits should not be cramped for space; they should hang freely, allowing a circulation of air, a breathing-space, between each suit.

If possible, before hanging clothes in the closet, run the clothesbrush over them—not a whisk broom, which just moves the dust from here to there, but a proper clothesbrush that picks up the lint.

In pressing, whether with a steam iron or an ordinary iron, always use a pressing cloth; this will prevent the suit from getting shiny. If it already has a slight shine, sponge first with water to which a little ammonia has been added. Before being pressed, the clothes should be brushed; pockets should be turned out, trouser cuffs turned down and brushed. It is a pity the wartime order forbidding cuffs on trousers could not have been continued, for they are catch-alls of dust and grime, and should be brushed out frequently.

(EDITOR'S NOTE: *Mr. Beney now runs a visiting valet service in New York.*)

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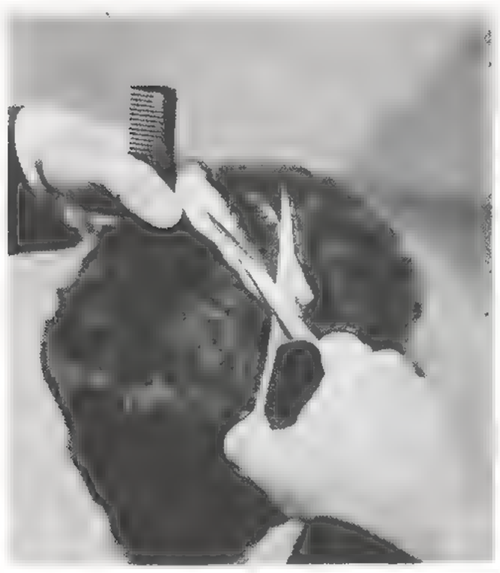
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VOGUE'S EYE VIEW OF THE SCISSOR-SET



This is the new silhouette. It isn't put in—it's cut in.

Used to be that a hair silhouette was largely a matter of set,

of the well-turned and placed pin curl.

Now it's largely a matter of skillfully handled scissors.

Of hair cut right straight across

into thick brisk layers (see left), and what happens?

A wave breaks. A glossy crest freezes into position because it's *cut* that way.

The result: this year's coiffure; a little shorter and closer

than the Italian cut (the combed-with-the-fingers look is gone)

but just as alive and independent looking.

Here, a famously skillful pair of scissors

(they belong to Marcel) proving the point

that given the right cut—you're practically all set.

P. S. More scissor-sets coming in the next issue.



FURS *that make* *the* FASHION

When you're leaving a party this winter and ask for your furs, you may be handed twelve inches of fox. Or less. Or you may be helped into yards of glistening mink. Because this year, here and in Paris, fashion can be made by: a small golden mink tambourine beret; a pair of blue fox gloves; a hip-length lynx parka; a fat, rolling sable scarf; or a mink-lined cloth coat. And that doesn't rob sable of any of its royal bloom—it simply adds to the list and widens the possibilities. Whether it's an ermine ascot or a mink greatcoat, an astrakhan turban or a red fox bag—fur and the way you wear it can make fashion. (Fashion can also be *un*made by too much of this idea. Fur is always a focal point and a focal point is for focusing on—not for overwhelming with.) On these and the next 16 pages, we show you the idea, and we show it in everything from sables to otter; from life's darkest mink to the newly fashionable foxes.

There's hardly a line, a length, a subtlety in coat fashions that doesn't appear in fur. For instance: you'll find this year's narrow, almost sheath-like coat (ideal in broadtail or sealskin); new three-quarters or four-fifths coats, in sealskin, lamb, or leopard. The greatcoat, full length, wrapped close, with a big cape collar, perhaps with two—pretty breath-taking in dark mink. The easy, fitted coat, supple and pliant, perhaps in an unexpected fur like river otter. The fur-trimmed fur coat; perhaps black-dyed Alaska sealskin with mink. The box jacket; the cape; the Chesterfield—all smart *coat* fashions, here and in Paris, in cloth *and* in fur.

And the news in fur itself? The return of the long-haired furs, foxes in particular, as collars, capes, hats, muffs, stoles, linings. Perhaps in a new mutation like the warm golden stole on the cover, or in Norwegian blue, or silver, or black. Occasionally lynx, as in the parka a few pages on. And *re*asserting its importance as a young fur, Persian lamb (from Southwest Africa or Afghanistan), newly supple, light. Spot news: black-dyed beaver. Good news: perennially elegant sable and ermine to be found, this year, often in small fashions—ribbons, hats, bags, muffs.

Another direction in which fur is making fashion: the fur-touched clothes. The coats, suits, and dresses that are deeply in debt to a pale sliver of a mink collar; a long and elegant fisher shawl collar; huge fox cuffs. Even aside from the fashion—these fur additions step up the beauty of materials by visible degrees, and if anything has been found that is more becoming than fur, we haven't heard about it.



Heim's fur-sweater-dress; the top (and the hat) of white lamb.



Balenciaga's mink tambourine with a hugely pretty pink rose.

Left:

The mink pull-over: a brilliant brown fashion, with tweed—or velvet

The pull-over, of Great Lakes American ranch mink; rib-knitted where it's fitted. At Revillon Frères. Kislav gloves, Best's.



Madeleine de Rauch's grey broadtail coat,
the deep collar, the hat, of silver fox.

Small furs that make fashion

Right: A sable cape and muff— investments in elegance, to wear with everything from luncheon tweeds to a big ball dress

The cape: warmly golden sable, a swirl of
rounded, off-shoulder elegance.
Ritter Brothers;
J. W. Robinson; Morgan's of Canada.



A fat, round, baby boa, using only
two skins of sable. Maximilian.





Above: *New kind of weather coat: rough-and-tumble river otter supple as silk*

At the top of its form: the town-travel-country coat, of light, pliant South American river otter; collar and cuffs of Canadian unplucked otter. Paulette's velours hat. Both at Bergdorf Goodman.



Right: *The lynx parka, its soft bulk belted (natural habitat: the country)*

A new idea to make a new fashion of every narrow wool skirt you own: the fur parka, of natural lynx. Revillon Frères.

HORST







Right: ***The narrow evening suit: half fur, half fabric***

The willowy skirt, and curved jacket banding,
black-dyed American broadtail processed lamb;
the rest, black woollen. Sophie made-to-order, Saks Fifth.
The velvet hat, by Tatiana;
the suède satchel, by Koret; both also at Saks Fifth.

HORST



Right: ***The narrowed Chesterfield, in a lightweight, pliant Persian lamb***

Wonderfully flexible straightness (a back vent for walking)
in black-dyed Persian lamb from Southwest Africa,
very light and pliant. Saks Fifth.
Velvet cap by Paulette; Saks Fifth.

Left: ***The sheath coat, spare and beautiful in paper-thin broadtail, glistening like wet ink***

Narrow late-day coat, to button if you like, of tissue weight,
black Hollander-dyed broadtail lamb. At Esther Dorothy.
The bracelet, earrings of rhinestones, by Bogoff.





HORST

Left: *The fashion: the great cape collar on the slim wrapped coat, in one of life's darkest minks*

The big-collared coat (Paris is full of them), of Umpa black-blue ranch mink. By Ben Kahn. Also at Creed's of Toronto.

Above: *The fashion: the return of the long-haired fur; here, a fox evening cape*

Norwegian blue fox, rippled and scalloped, over a red silk satin evening sheath. A Ben Reig design by Omar Kiam. Both, Gunther Jaeckel.



HORST

Above: *The big mink coat; closer, softer, and scaled to a new narrowness*

Close-shouldered, slim falling coat of Emba Royal Pastel mink; small roll collar, flared cuffs. Bergdorf Goodman; Neiman-Marcus.

Right: *Fur on fur; sealskin sheath coat, with mink—three times*

The pencil-slim greatcoat, supple and soft; of black-dyed Alaska sealskin and Emba Lutetia mink, at Bergdorf Goodman.





Left: *26 inches of fashion;*
the little greatcoat,
curved and tailored
of Persian lamb

Here: the top coat, suit jacket, little dinner wrap,
just short of finger-tip length, of Hammer Brand processed
black-dyed Persian lamb from Afghanistan. Baby alligator bag
by Rendl; velvet toque. All at Henri Bendel.

HORST



Left: *A brand-new fashion;*
coal-black beaver,
here, as a miniature greatcoat

This hasn't happened before: black beaver.
A double-breasted short coat, of Hollander-dyed Diamond River beaver,
at Maximilian; Holt Renfrew of Canada.
Jet necklace by La Tausca at Altman.

Right: *The fashion for*
the big collar—doubled.
Major event
on a straight mink coat

Slimly wrapped coat of Great Lakes American ranch mink;
the collar, a double curve. Maximilian; Holt Renfrew of Canada.





HORST

Above: *The fashion—unexpected fur here, elbow gloves of Norwegian blue fox*

A fashion that, as the sole fur note, can make a fashion of any daytime wool: fur gloves; $75, plus tax. By Fredrica. With a luxuriously simple dress of Bernhard Altman cashmere. By David Crystal. Best's; Frost Bros. Velours cap: Hattie Carnegie.

Right: *The fashion—the fur collar, a deep roll of otter on golden-hazed camel's hair*

The coat: pure shape, pure camel's hair, with natural Canadian otter swooping to the waist. By Originala of Stroock camel's hair. Gloves by Aris; Bergère's gilded earrings. All, at Bonwit Teller. Coat, also L. S. Ayres; The Dayton Co. The lipstick: Dana's "Honolulu."

RUTLEDGE







HORST

Left: *The day-long suit,*
brown, straight, and supple,
lightly touched with mink

Jacket, skirt, *and* blouse all of brown suèded wool; collar
and cuffs of Emba Silverblu mink. By Ben Zuckerman.
Bergère gilt earrings, Aris gloves; velvet pillbox, Dior-N. Y.
All, Bonwit Teller. Suit, also: Hudson's; Neiman-Marcus; I. Magnin.
Golden accent to brown: Roux "Light Blonde" Color Shampoo.

RUTLEDGE

Above: *Red fox muff;*
its role: the one touch of fur
on any daytime woollen

Muff (in fact, a deep, practically rapacious bag), by Lujean,
$45*. Worn with a cowl-neck, taupe Heller worsted jersey dress
by Star-Maid, $70; Napier gilt loop earrings;
gloves by Superb. All, Bergdorf Goodman.
The shaggy taupe felt cap, from Mr. John. *PLUS TAX



FASHION IN A GOLDEN GLOW

Undiluted here: the full radiance of the golden influence pouring in on fashion. The girl opposite, a shining example, in a dress made of gold-embroidered Indian sari silk—one of many smart new golden fashions.

Her stockings are also golden—a newly minted shade that's exactly right *with* gold. And . . . new palely-golden slippers; golden evening jewellery (news reported in September 15 Vogue).

Other goldens in this issue: the golden fox fur (a new mutation) seen on the cover; golden gleams in lynx, river otter; a golden mink beret; a new golden-hazed camel's-hair coat; golden influences on beauty.

Facing page: Pure silk sari-cloth dinner dress by Traina-Norell; Bryans "Golden Apple" sandalfoot stockings to wear with gold (and also with many browns).

All: Bonwit Teller; Garfinckel's; The Dayton Co.; Neiman-Marcus.

Kidskin sandals, $28: Andrew Geller; Neiman-Marcus.

Van Cleef & Arpels jewels—gold, rubies, and diamonds.

This page, right: Again, Bryans "Golden Apple" stockings (the sheer new 10-72), at Bonwit Teller.

Pale-gold opera pumps of Heyl kidskin, $25: Andrew Geller.

All, also at Harzfeld's.

Below: A dozen-and-a-half rhinestoned gilt bracelets (one smart armload). By Bergère, each $4* at Bonwit Teller; Hutzler's; Frost Bros. Golden Lurex bag by Lujean, $15*, also at Bonwit Teller. Opera pumps (closer view, right; description, above). Golden perfume, Dana's "20 Carats."





*PLUS TAX

RUTLEDGE

MY FATHER IN MINNESOTA

BY MARY HEMINGWAY

A clear-running river in Minnesota;
the smell of balsam twigs
and frying bacon;
and a man who wasn't sure that
grownups are always right.

EDITOR'S NOTE: *Mary Welsh Hemingway is the wife of Ernest Hemingway, whom she met in London in 1944, when both were war correspondents, and married in 1946. The Hemingways spend most of their time at Finca Vigia, the Hemingway farm near Havana, Cuba, where Mrs. Hemingway, Minnesota-born, blond, and cheerful, copes with an immense and shifting population of house-guests, gardeners, houseboys, boatmen, cows, and cats, maintaining through it all, according to one acquaintance, "an absolute, Buddhistic calm."*

To have gone swimming unexpectedly and bare-skinned with a crowd of girl classmates and a teacher, to have pranced and shouted on the beach while the more modest ones slunk from bushes to the water is an event that should leave some trace in the most perfidious memory, even though the afternoon was twenty-five years ago. In Northern Minnesota where I was born and brought up, swimming naked was rare enough for girls. Others who shared the day recall it all, our trip to an Indian powwow, the pause at Kabekona Bay to swim, even some suitable comments by our teacher.

Seeking some lost glimpse of Kabekona Bay, I find instead memories of being young and growing in a world that was then remote and now has vanished at the insistence of lumbermen, plowmen, and road-builders. It was a world of forests, water-laced, where growing up was almost as untrammelled for children as for birch trees, which the lumberjacks left unmolested; and of the orbits I described through it, those I remember best were in the companionship of my father. Over the barriers between childhood and the government of grownups, he helped me understand the simple precepts imposed upon my growing, even sometimes amending them for me.

Of the Kabekona country I remember only my father's gesture, taking off a glove to point out some hill or dale near there when we had stopped our horses to ask a cabin wife for local information. Perhaps his gloves were the small affectation of a handsome Irishman who seldom paused to consider any aspects of himself other than his prowess as a woodsman, his politics—Mr. Henry George's single tax—and the motivations of his spirit. What I remember about them was his removing one in courtesy to the Kabekona Bay woman. Her eyes had been the dead blue of commies, our cheap clay marbles, and the gesture changed them to luminous agates. It made my father look to me like Sir Launcelot.

Since our habitual thoroughfares were water, frozen in winter, bright blue in summer, we lived summers in boats of all sizes and I remember my father paddling, slim and straight, in the stern of a canvas canoe. I had learned early how to paddle an Indian canoe of birch bark, more fragile than canvas and as unpredictable as a leaf. My teacher had been old Chief Kaukaukan whose band of Chippewas had fought an engagement and won, very temporarily, against the United States regular Army. At Sugar Point on Leech Lake, a dozen years before I was born near there, Kaukaukan and his warriors had dispatched a major and six private soldiers with startling efficiency. Chief Kaukaukan was an efficient canoeist, too, so I could be expected to work my way as bow-paddle, my father's rule being "no work, no eat," when he invited me to go with him on a week's river trip.

Our trip had a business purpose. My father's lumber company had been losing too much pulpwood, he judged, between the cutting camps and the mill. His intention was to discover for himself whether the missing logs had been stranded by careless driving on their waterway down the Bow String River, and later the Big Fork River, or had by some connivance been diverted to other ownership.

The day was overcast and greenish grey when we slid our canoe into Round Lake River, tucked in our food, axe, tea-pail, and blankets and headed downstream. Since this was a slow safe river, I could sit on the small cane seat to paddle, rather than kneel as I had been taught to do in swift water. But when we emerged into Squaw Lake, my altitude on the seat availed me nothing and my father could see no open water, for we were hedged in and dominated by tall thin grasses of wild rice which grew like a giant's lawn from shore to shore. Now it was June and the rice grains had not filled. But in the fall this lake would give a heavy harvest to the Indian women who would come, paddling with difficulty as we were, to knock the small beige and lavender-streaked grains into their canoes.

While we worked our way toward an opening my father saw in the trees of the shoreline, he told me how the squaws went to the lakes before the rice had ripened, to tie it in bunches, and that the tied grasses were too heavy for the ducks to pull down and strip.

"Those mean squaws, cheating the ducks."

"They only tie where it is very thick. This year there will be plenty for us all."

Now my father discovered that the opening we approached could not be the outlet he was seeking, since a current flowed into the lake. He consulted his map and hummed a wandering little tune which signalled that he was pondering. "We've made a mistake. We've got to go back."

Already I was beginning to yearn for a recess from paddling, but it was impossible to suggest in this heavy going. My book for this journey was *As You Like It* and I longed to lie on my tired back and burrow into it. But we had hours to travel before dark.

"It would be wonderful to see a rice harvest," I said. "Maybe we could come back here."

"We might go over to Bena. I get our rice from a squaw, a full-blood, who lives near Winnibigoshish Dam."

I had never been to Winnibigoshish Dam but I knew about it, and I loved its name. Along with Lansing, Michigan, and Tacoma, Washington, where my mother had been young and happy, and the Canadian Rockies and the Pacific Ocean, which had enthralled my father, the Winnibigoshish country was part of our family treasure, the pleased recounting of its charms and curiosities by my parents having long before provided it with the lustre of a fairy-tale place. Even though it was not far from our ordinary places, I knew that I should find something of Camelot in its air. Among the remarkable attributes of Winnibigoshish Dam was the cleanness of the wild rice harvested by the squaws there, my father said.

"How do you tell it is clean, Papa?"

"By smelling. Ordinary rice smells of fish or animal blood or kinnikinic, from the canoes or blankets."

While I recalled the lovely pungent smell of kinnikinic, the Indian tobacco, my father made a story, telling me how his clean squaws used clean canoes for the harvesting, how they were careful about the scorching which would dry the husks, how they used clean blankets for the rice dance. He told me how the drums went on and the young braves danced on the rice and how the old women tended the pots of the feast. I had seen plenty of Chippewa dances, the grunting and the long rhythmic stomping usually failing to lift my heart as their songs did, or as my mother's waltzing did at home, and a rice dance could not sound alluring. But the prospect of another trip with my father, especially to the famous country of Winnibigoshish, was sudden wealth. I had almost forgotten the ache in my shoulders.

We found our way out of Squaw Lake into the Bow String River and the long summer twilight was beginning to sift down before my father found a place he liked for our night's camp. A low grassy bank lifted out of the river there, spreading inshore until it met and was stopped by the fallen needles of fir and balsam trees and the thick shade of birch trees and sumac and hazel bushes. My father chopped the lower branches off some of the balsams and we stripped the smaller panicles from their ribs and spread them evenly over the grass and leaves between two birch trees. This was our springs and mattress and after the long first day of paddling I resisted falling into it only because of the welcome smells of supper cooking. No two aromas complement each other so well as those of fresh-crushed balsam and of frying bacon, I thought that evening.

In our spicy bed we rolled up like cigars in our blankets and I hunched close to my father, for love, and for his warmth and to revel in the comforting, familiar smell of him. As always, nosing him, I found reminders of ground-moss after rain, of the sweet smoke of autumn leaf fires, of my kittens' fur, and of gum, fresh from spruce trees. I took them all in, floating towards sleep. Then, as had happened before and I had forgotten, came a struggle of cadences to unsettle me. Going to sleep my father breathed long and slowly and I tried to stretch out my breaths to match his tempo. Then I was awake, conscientiously breathing in, holding it with effort, then exhaling slowly, slowly. I began to cheat, gulping in small swigs of air between the long ones. I tried hurrying to fit two of my breaths to one of his. In the end I found no way either of synchronizing my breathing with my father's or of ignoring the jagged rhythms. As always, I shifted away a few inches. Immediately the forest was filled with sounds I had not noticed before. Twigs snapped, leaves stirred, two footfalls thumped on the soft earth, a branch quite near us flapped unreasonably.

"Papa, are there bears here?" I whispered.

"Go to sleep, dear. Nothing will harm us."

"There are so many noises."

"They're out shopping for the night. They've come to see our fire." And I could hear my father settle his shoulders with finality.

I knew that bears, timber wolves, foxes, coyotes, and lynx with their eerie frightening cry lived in most parts of the country; but all of these sounds, even the wind high up and steady in the treetops, were small sounds. Although my father had evaded answering my question, nothing could affect my confidence in him. Remembering that he had slept like this hundreds of nights, I eased down into the sweet balsam.

"Let us go softly," my father said in the morning when we were on the river again. "We may see something." I dipped my paddle sharply to minimize splashing, and held it low on the forward swing to soften the sound of its dripping. Chief Kaukaukan could paddle with no sound at all.

This morning was friendly blue and the river poured silkily over a deep bottom of gravel, rocks, and the exciting moving brown shadows of bass. The fragrant mixed forest of pines and hardwoods lived close down to both low banks, its undergrowth so thick that even with the sunlight making paths and tunnels among the leaves, I could see only a few yards into the green tangle. Where a small stream joined the Bow String we found a patch of reeds and cattails and a fine upstanding muskrat house with mud from the stream bank slapped solidly over its reed supports. We watched as long as the river allowed without catching sight of any of the inhabitants.

"What are they doing now, this time of year?" I whispered.

"They're busy raising a family. *(Continued on page 182)*

MARY HEMINGWAY

LELAND HAYWARD





ANDRÉ ROUSSIN, his hit in France and England, a Broadway question.



"THE TITFIELD THUNDERBOLT." about a haywire train.



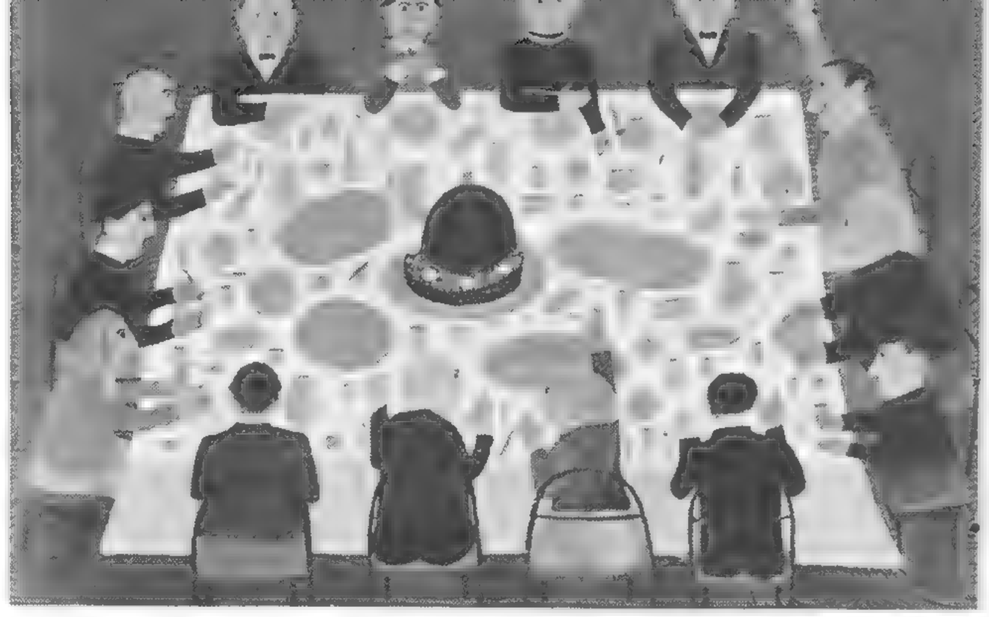
FRANK CHACKSFIELD, England's new swoony conductor.

ANDRÉ ROUSSIN, possibly France's best comic dramatist. and author of *The Little Hut,* which opens on Broadway, October 7. The play struck its first hit in Paris in 1949, then, translated by Nancy Mitford, dug in for a three-year run in London. Once considered too raw for England, *The Little Hut,* with its desert island, three's-company plot, still raises the question of whether it is too broad for American laughs to reach around. In France, Roussin is known for his talent for turning both bawdy and serious situations into inoffensive laughs. A dark, sharp-eyed Marseillais who talks little and laughs less, he starred in the original French *La Petite Hutte.* Now his French projects involve a rôle in another author's play, and a new play of his own—after a trip to New York for this opening.

OSCAR DE MEJO, the American artist who, in a fast four-year dash from a cold start, built a remarkable career. (He sold 105 of his 125 paintings to collectors, among them Howard Dietz.) Italian-born and educated for law, not art, De Mejo, a quiet, thoughtful man with a far-fetched resemblance to Orson Welles, became a painter in 1949 when advised to, during a spiritual séance. His eighth exhibition, since then, opens on October 20 at Italian Book and Craft, Inc., in New York. In decorative. brilliant scenes De Mejo arranges people with the level, huge-eyed gaze of beings in a child's dream.

"THE TITFIELD THUNDERBOLT," a British movie, as cosy as a felt slipper, populated by gentle village types on a rampage, and Rowland Emett-ish trains. The small happy plot concerns amateur railroad bugs running their own branch line through Technicolor countryside. At one point, George Relph, as the vicar, and Godfrey Tearle, as a bishop, drive a little red and gold museum-piece engine (one actually used on the world's first passenger railway); with grey hair flying, steam sizzling from the engine's every valve, in a kill-or-cure race, they cry "*Nihil desperandum,*" shooting down the line.

FRANK CHACKSFIELD, an amiable, young English band-leader, and a success in America with two of his swoony recordings—"Limelight" and, now at high tide with over 200,000 copies sold, "Ebb Tide." Chacksfield, little-known in England until "Limelight" hit with a blaze there, started his career playing the organ, at fourteen, in a village church in Sussex. Now, keeping time with jabs of the left forefinger, he conducts on BBC light-music programs; composes for movies and overseas radio commercials. His cheerfulness, his broad-shouldered charm contrast oddly with the tristful effects in his records: "Ebb Tide" opens with an eerie mewing of sea gulls, the melancholy swashing of waves on a beach.



OSCAR DE MEJO, tempera painting "The Red Cake."

PEOPLE ARE TALKING ABOUT...

SOPHIE TUCKER, with her magnificent barrel-organ voice, her undimmed gusto, her towering egret-feather headdresses, who celebrates, this year, her fiftieth year in show business. On October 4, there will be a huge Golden Jubilee dinner for her at the Waldorf-Astoria; on October 12, she opens at New York's Latin Quarter (wearing this jubilant golden dress), and after that will tour night clubs all across the United States. In pre-World War I vaudeville, she began in blackface, billed as "The Ginger Girl, Refined Coon Singer," then as "The Mary Garden of Ragtime," "The Queen of Jazz," and finally, inevitably, "The Last of the Red-Hot Mamas." Never content to rest on her repertoire, on such old-favorite numbers as "Some of These Days" and "Blue Skies," she will sing, on her Golden Jubilee tour, a whole battery of new songs—among them, "3-D Mama with a Big Wide Screen."



PENN

SOPHIE TUCKER,
3-D Mama on a Golden Jubilee.



ALBERT P. RYDER'S "Siegfried and the Rhinemaidens," at the National Gallery in Washington (now adding to its American paintings) was acquired for $23,500.



WINSLOW HOMER'S "Eight Bells," for which he received $400, is now in the Addison Gallery of American Art at Andover, Mass. (Another Homer recently sold for $50,000.)



THOMAS EAKINS' "Home Scene," a small canvas now in the Collection of the Brooklyn Museum—its value has been estimated at $20,000.

Good as gold:

old American paintings

BY MALCOLM VAUGHAN



EASTMAN JOHNSON'S "The Early Scholar" is now in the collection of Chester Dale. (Johnsons sell for up to $3,000.)



JOHN QUIDOR'S "The Money Diggers" is in the Brooklyn Museum. (The finest Quidors have jumped to $5,000; lesser ones to $3,000.)

Do you own an old American painting? Hold on to it, if you do. The price is going up. I don't mean a portrait of George Washington from life, or some such inaccessible treasure as that. I mean available paintings; many of the pictures now soaring in value are still in private hands.

"Right and Left," by Winslow Homer—a realistic representation of two ducks plunging earthward, felled by the right and left barrels of a shotgun—sold last year for $50,000. "Home Scene," by Thomas Eakins, reportedly brought $20,000. When Remington's wild West rough riders, "A Dash for the Timber," was sold at auction for $23,000, then resold to Amon Carter, Texas millionaire, reliable sources said he paid $35,000 for it.

Painters like Blakelock, Inness, Harnett, Ryder, all the nineteenth-century "American Americans," are growing expensive. Even lesser luminaries like Quidor, Mount, Russell, Bierstadt are being rushed out of the garret and into the parlour—or a museum. Don't overlook the nineteenth-century "American Rembrandt," Eastman Johnson. His works also are aboard the price elevator. A few years ago you could have had your choice of Eastman Johnson's paintings for $200. Since then they have sold as high as $3,000, and the climb seems just beginning. You hear it said, in informed circles, that Eastman Johnsons are very good investments.

Scores of paintings by these old-time American artists are still to be spied out. Somebody, somewhere, turns up one of them every few months. A number have come to light in pioneer Western towns. The Eastern seaboard continues to be the happy hunting ground, despite the steady screening that goes on in countless antique shops there. The South has not yet been combed.

There are several reasons for the rise in prices, one of them being the increasing respect that Americans have for things American. Americans have deferred to European culture ever since Colonial days; of late years, we have all but supported European culture in some fields, such as modern painting. If the pendulum is swinging the other way a bit, it's only natural. We were bound to realize sooner or later that fine artists have been produced right here in the United States.

Our own citizens and institutions are not the only purchasers of American art today. Well-to-do European art dealers and private individuals are also buying it. These newcomers say that abroad they had heard next to nothing about American art, and that they are astonished to come upon nineteenth-century American paintings of such high quality.

The $50,000 paid last season for Homer's duck-shooting picture, "Right and Left," is by no means unique. Another of his oils, "Early Morning After a Storm at Sea," was bought by the Cleveland Museum for between $50,000 and $75,000, a new high for an American artist's work. Even one of his water colours, "Portage," fetched $15,700 at auction. With the amount of money paid for Homer's "Eight Bells," the painting some call his masterpiece (in the Addison Gallery, Andover, Massachusetts), you can buy a small Rembrandt, or an authentic canvas by Tintoretto, or half a dozen portraits by Sir Joshua Reynolds.

Today, American museums are among the strongest collectors of nineteenth-century American art. One reason for this is the present tax structure. Few American private collectors nowadays can afford $75,000 for a painting, unless they are handing it on to a museum and deducting the money as spent for "educational and charitable purposes." That occurs fairly often. In Texas, there is an affluent woman who is able to deduct up to $100,000 a year for charity. What she does is to buy one or two paintings in January, hang them in her house, and hold parties to show them to her friends. Her tax deadline, like yours and mine, being New Year's Eve, she has to give them away before that date. She deeds them over to a certain museum, usually as a Christmas gift. Should the museum ever happen to decline, she might be in trouble.

Art museums don't have to pay taxes. They can receive art gifts, money donations, and bequests of funds with which to buy other art works. Their tax-free endowments run into several hundred million dollars. Until recent years our art museums favoured the European schools of art—Italian, French, English, Dutch, Flemish, Spanish—but today they are giving a great deal of regard to nineteenth-century American art. In fact, one reason for the rising prices of American paintings is the growing number of American museums. Quite a few of our newer (and well endowed) museums—such as the ones in Minneapolis, Kansas City, Salt Lake City, Los Angeles—want works of art representing American culture just as much as they want foreign art works. The result is that their buying has begun to dent the supply of important works available. Therefore other museums, among them the National *(Continued on page 186)*



LÉGER

BY MAURICE RAYNAL, French critic, and friend of this important artist. A large Léger exhibition will open at the Museum of Modern Art on October 21.

An imposingly tall man, with high colour, and a sharp wicked eye in an old Norman's face, Fernand Léger has the deliberate, assured appearance of a man who knows just where he is going but who takes his time about it. He carries his seventy-two years with the ease of a young man. With an expansive good nature, he is the gayest of companions and the best of friends.

It would be hard to find a more perfect example of that famous agreement of man and his art which critics consider an undeniable sign of quality. Léger's art, as monumental and powerful, fresh and colourful as the man, reflects a general well-being. If, like all of us, Fernand Léger has troubles, he keeps them to himself; all that appears in his work is joy of life, in those strong colours he likes to share with us.

Léger is not simply a man who paints on an easel. What he brings personally to his art is an admirable sense of decoration of vast mural surfaces. He has an uncommon feeling for grandeur. I saw him once execute on the corner of a table on a postcard-size piece of paper, a little sketch in colour for "*La Création du Monde*" for the Swedish Ballet; given, as it was, to the scene painters, it became the immense and magnificent curtain of the Théâtre des Champs-Élysées. The force and motion of dancing inspired Léger's scene-designs and costumes; his sets, in the 'twenties for the Swedish Ballet, and for "Bolivar" at the Théâtre de l'Opéra, remain models of their kind.

In a few experimental films Léger set out to express the life of inanimate objects. He was the first to speak of the "aesthetics of the machine," trying to translate the lyricism of machinery. He offered an astounding poetic vision of an enchanted world where objects move and transform themselves into splashes—always architectural—of colour.

In the last few years, he has been deeply interested in church decoration. For the famous modern church in Assy, he created a huge mosaic façade presenting the Litany of the Blessed Virgin. With his stained-glass windows for the Church of the Sacred Heart in Audincourt, he succeeded in getting remarkable effects in transparency. In short, he has scrutinized every possibility of that world of colour so dear to him, and has spread his vision into every field.

Léger was born in Normandy, at Argentan, February 4, 1881. His parents were cattle raisers, with a handsome farm where they led the life of good Normans who like an uncomplicated existence, and plentiful meals washed down by good cider and Calvados.

While he was still a youth, Fernand Léger lost his father, suddenly. As young Léger liked architecture—a passion which has never left him—he entered an architect's office in Caen, and began to study linear design. In 1900 he went to Paris to continue his *(Continued on page 193)*

Fernand Léger, in his present Paris studio

PHOTOGRAPHED BY ALEXANDER LIBERMAN





MRS. CHARLES AMORY, a dazzling blond beauty, the mother of a married daughter and a small son, and a whiz at tennis and Canasta. She and her husband (a vice-president of Pathé Laboratories) practically commute between Beverly Hills, Southampton, and New York.

Above: Mrs. Amory wearing a fresh sea-and-sky blending: pale-blue and aquamarine chiffon—wonderful with her warm, blond colouring—with this year's close-draped bodice, and spilling skirt. By Howard Greer of Bianchini's silk chiffon. At Jay Thorpe; Hudson's; J. W. Robinson.



JEAN HOWARD

Above: Mrs. Amory wearing a narrow ball dress —and Mrs. Amory has the slender height for it— in that famously devastating combination: pale-grey over pink. The bodice, net over net; the skirt, of Bianchini's printed taffeta. Designed by Irene. At Gunther Jaeckel; Hudson's; Bullock's-Wilshire.



SIX PAGES OF

tweed

AN INTERNATIONAL FASHION



FRANCES MCLAUGHLIN

No word in the fashion vocabulary has worked harder this year than—tweed. From the town suit to the little-dinner dress, tweed's the fabric most often seen: designers in Paris, America, Italy, Ireland, and London tweeded practically all of their most important clothes. It's hard to imagine a smart winter wardrobe in which tweeds don't play a starring part (in September 15 Vogue, our investment wardrobe was partly tweed; the rest being black)—and it wouldn't have been much of a surprise, the way things went in the collections, to have come across a tweed ball dress. There were paillетted tweeds, tweeds with satin belts, wonderful turbans of draped tweed, tweed coats with sumptuous linings of mink, red fox. Beginning here: six pages of fashions in tweed.

Left: Easy slenderness, in salt-and-pepper tweed: Two-piece dress, long belted shirt—news by Brigance of Sportsmaker in Pacific fabric. About $45. Dress; quasi-pearls by Richelieu: Lord & Taylor. Dress, also Wanamaker's, Philadelphia; Thalhimers. The black calfskin pumps by Laird Schober, at Arnold Constable. The stockings by Roman Stripe are at Lord & Taylor. *Above, right:* The slender new town dress—black-and-white bouclé tweed; black wool jersey—two-piece. By Harvey Berin. $110. Rosette Pennington; Harzfeld's. *Directly right:* The new moulded line, in black-and-white Juilliard tweed, the double-breasted bodice of black Wyner worsted jersey. About $70. By Mollie Parnis. Lord & Taylor; Joseph Magnin. The mesh stockings by Vision are at Lord & Taylor.

NEW TOWN CLOTHES IN

tweed



Here, more of that currency that's fashion world-wide. *Opposite page, left:* Tweed in two denominations; the fitted suit of dark rust, worsted tweed; the short cardigan coat of a nubbier rust tweed. The trio: by Brevity of Forstmann woollens, $150. Calfskin satchel by Koret; pigskin gloves by Alexette Bacmo. All at Lord & Taylor. Costume, also Gimbels, Phila. Sally Victor's pointed fur-felt hat, brimmed—backwards. *Opposite page, right:* Totally-town suit; black-and-brown Italian tweed, briskly shaped; velvet collar. $265. The little black velvet bonnet, about $25. Both, to order at Eleanora Garnett; Woodward & Lothrop. *This page, left:* A sheath dress of black-and-white chiffon tweed, the jacket in a matching heavier version, both very independent. By Grabois, of Forstmann woollens. $135. Alligator satchel bag by Koret. All at Jay Thorpe. Costume, also at Strawbridge & Clothier. Lilly Daché's black suède squared-off beret. *This page, right:* The dress, half black jersey, half black-and-white tweed; the jacket, straight with curving shoulders. By Anna Miller, about $235. Fur-printed bag by Koret; gloves by Dawnelle. All, Saks Fifth. Costume, also Giddings. Sally Victor kidskin turban.

FRANCES MCLAUGHLIN







PARIS COPIES IN

tweed

Bought in Paris, to be copied for American wearers: three important suits, each with a different kind of figure news; the *same* kind of fabric news—on tweed, the couture was unanimous. The American counterparts of the suits are ready here right this minute.

This page, top: The silhouette Schiaparelli gave tweed—easy, crisp, narrow, slightly curved at the hips, with a delicious pale-blue velvet collar. Copy by Harry Frechtel in black-and-white Forstmann tweed. About $125 at: Lord & Taylor; Woolf Brothers; J. W. Robinson. *Left:* Balenciaga's new version of his semi-fitted line—curved shoulders, a Greek key closing, high-placed pockets. Of grey-and-black tweed; velvet collar. Copy by Harry Frechtel, about $135 at Bonwit Teller; I. Magnin. Mink tambourine with one perfect rose. *Facing page:* Balenciaga again—his bloused-back suit, double-breasted, ending short of the hip bones. His was grey tweed; the copy by Swansdown—grey Juilliard worsted-and-silk tweed, about $70 at Altman; Hutzler's; I. Magnin. Felt saucer with a feather duster.



HENRY CLARKE

VOGUE, OCTOBER 1, 1953



GRIFFE'S UNBELTED
PRINCESSE DRESS

Above: One of the most calm and delicious dresses you ever saw. Black silk crêpe, all shape—no incidents—barring tiny neckline gathers and a mild back flare. $40, at Russeks.

BOUCHÉ

FASHION DIRECT FROM PARIS; ROME

Here, faithful copies of Paris and Rome fashions. What the four on these pages have in common is: new silhouettes; price tags that read a cool $40; New York residence at Russeks.



GUITAR-LINE FROM DESSÈS

Right: Snuff wool jersey, its softness gathered, curved, and well and truly waisted to Dessès favourite line; $40.

SIMONETTA: WRAPPED, DRAPED

From an Italian member of the couture group: terra-cotta bagheera jersey draped this way and that, giving a wonderfully wrapped, shaped look. $40. Here, worn hatless, as a dinner dress. Photographed in Rome at the Palazzo Spada.



DE RAUCH: HIGH-WAISTED PRINCESSE

The late-day dress: moulded, beltless, with this year's high-waistline as clearly defined as black and white can make it. White velvet draped crosswise above black moiré-ottoman, $40. Worn here with a forward-dipping black velvet hat.



PRIGENT



THE HONOURABLE MICHAEL LANGHORNE ASTOR with his family at Bruern Abbey. A former Member of Parliament, Mr. Astor retired from politics in 1951, now gives his full time to painting and photography for which he has marked talents; and to his farm in the Cotswolds. Here he lives with his blond wife, who was Barbara McNeill, and their children, David, James, Jane, and baby Georgina, in a Queen Anne house which seems filled with music, paintings, Mrs. Astor's expert flower arrangements, and a full complement of house guests.



TONI FRISSELL

THE HONOURABLE JOHN JACOB ASTOR, M.B.E., M.P., with his family at Hatley Park. A member of Parliament for Plymouth, which his American-born mother, Nancy, Viscountess Astor, represented for twenty-six years, Mr. Astor, like his brother, *opposite*, has wit, generous charm, and a strong sense of family life. A fine rider and race-horse owner, he spends his free time at Hatley Park, near Cambridge, with his beautiful Argentine wife, the former Ana Inez Carcano, and their children, Michael and Stella (riders too—on a small scale).



THE POOL, EDGED WITH RED GERANIUMS



EVERGREENS AND APPLE TREES LINING THE DRIVE

Modern art, rural setting

Mrs. Albert D. Lasker's house near Amenia

Deep in Dutchess County, looking out over padded hills and cattle to the shimmering line of the distant Berkshires, this white house with the sky-blue blinds radiates good humour. Inside it gives an immediate sense of well being, of white and light and marvellous colour. Flowers and pictures—by Dufy, Matisse, Braque, Degas, Picasso, among others—are everywhere. What formerly was "just a house" now has become a distinguished rural beauty. Two years ago, in redoing the house, Mrs. Lasker, bolstered by Dorothy Draper's decorating skill, frosted each room with fresh, clear colour, a reflection of her personal palette, which leans towards pastels. In the entrance hall (right), the smashing apricot, turquoise, beige, and black of a Picasso (1922-1923), white walls, a black and white Moroccan rug, an eighteenth-century plantstand and clock. Along the stairway are paintings by Laurencin, Bauchant, Picasso, Buffet, and Bombois. Although paintings usually remain permanently placed, Mrs. Lasker, who has been interested in modern French paintings since her college days, likes to rotate lesser works between her house in New York and the place in the country; her collection was made in the last ten years by her husband, the late Albert D. Lasker. A dynamic woman, she is specially concerned with financing more medical research in cancer, heart, mental illness, and the other major diseases which kill and cripple. Week-end life at Amenia is self-contained, always with good food and spirited talk. *(More on pages 160-161)*

BLACK AND WHITE ENTRANCE HALL, PICASSO ABSTRACTION





PICKLED OAK, TWEEDY TEXTURES, A BAUCHANT OVER THE LIBRARY MANTE'



A SUPERB MATISSE
IN THE DINING ROOM.



THE TRANSLUCENT BEAUTY OF BERTHE MORISOT'S "YOUNG GIRL" IN THE LIVING ROOM

Modern art, rural setting *cont'd*



DEGAS DANCING GIRLS
IN MRS. LASKER'S BEDROOM.

Even the smallest room in Mrs. Lasker's country house is steeped in repose and the minutiae of comfort. The panelled library (opposite), a thoroughly small room, is all beige and brown and white. Here, in addition to the Bauchant, a Bombois, an important Braque, are Picasso's ceramic plates, and rare eighteenth-century Blind Earl and Bow porcelain. In the living room (above), imperceptibly blue walls, Wedgwood-blue and white cotton brocade curtains, white sofas, tangerine-coloured silk on chairs, masses of flowers, mostly white with flurries of tangerine to red, of blue to lilac. The dining room (left) repeats the living room blue and white, but electrified by Matisse's magnificent "Flowering Laurel," which Mrs. Lasker first saw when the Swiss publisher, Albert Skira, reproduced it in one of his art books. She asked four dealers to find the original, with no success. Eventually her husband discovered the painting through a friend and bought it from its owner, Mr. Skira. Mrs. Lasker's bedroom (lower left) is all pink and white. In the guest house, a small replica of the main house, hang paintings by Matisse, Miró, Jean Ève, and Grandma Moses along with water colours of fruit, flowers, and butterflies Dali made for this house. One of the three Moses' is the artist's first painting, a snow scene in which she used dime-store snow to sparkle in the white paint.



"Cherries in the snow": with the reddest red

Facing page: Red with white with red: jersey with ermine *with* a new and rich-flavoured colour to wear on the mouth and the nails. This—just ripened in the wintry atmosphere—is Revlon's "Cherries in the Snow," a delicacy made durable in their long-lasting lipstick and nail enamel. The dress, the reddest red wool jersey, a daytime line—for a little-dinner look, we added diamonds; an ermine ascot (the other small fur, a quite detachable kitten). Dress by Larry Aldrich, of Jasco jersey; $95. Saks Fifth; Garfinckel's; Neiman-Marcus. Diamonds by Harry Winston.

The reddest red: dinner news, with white

This page: Red with white with dinner-and-theatre plans: a brilliant silky new costume that carries its own warmth and lighting—a furry white lining inside the jacket. This, further proof of where the fashion for red is taking us—into new flattery, new smartness, for every hour of the day. Costume by H. & D., of Tuller *peau de soie*, about $98, at Saks Fifth; Harzfeld's. And accenting the lips, a new red for red: Revlon's "Cherries in the Snow" lipstick.

HORST



Big evenings:

French and American views

Now, more big-evening news than we've seen in a long time—*and* more variety from which a woman can choose her looks. The bare-bouffant-glittering look (still prettiest for a young girl's ball dress) has rivals. The narrow evening dress is new—smartest, the Directoire chiffons Paris has perfected (one shown here). Another Paris surprise, the *sleeved* ball dress—in sumptuous fabrics and colours, it gives the impression of great formality. In both Paris and America, less dazzling glitter—instead, a quiet glisten. (Example, the dress shown opposite.) Important evening news covering everything: the long evening coat, especially the velvet mantle.

Facing page: Non-glittering magnificence—a bright blue velvet ball dress that glistens darkly with stripes and scrolls of jet. Designed by Leslie Morris, to order at Bergdorf Goodman. Further atmosphere: Bergdorf Goodman's "Fireworks" perfume. *This page, top:* From Paris, a young all-white ball dress: it's Balmain's combination of shirred white tulle and silver-embroidered lace, with a wide spread of skirt. In America at Garfinckel's. *Right:* One of the beautiful Directoire chiffons, this one from Griffe (who began the idea): white, with black velvet ribbon windings. In America at Bergdorf Goodman; Wanamaker's, Phila. Note: shoulder-length earrings, pets of the Paris collections.

RAWLINGS





HORST

Late-day coverage—
now in the palest colours

Absolutely newest dress to wear for dinner, cocktails, little evenings—the dress that surprises by being *not* black and *not* bare. The colours here are all pale; the dresses, in every case, sleeved.

1. Pale lemon-ice yellow—silk barathea dress with a cuffed décolletage. $70. By Leonard Arkin. Dress, and Albert Weiss necklace: Bendel's Young-Timers. The dress is also at Harzfeld's; Sakowitz.

2. Pale-pink silk (*peau de soie*) dress with complete throat-to-elbow coverage—and for further news, the closely marked below-the-bosom measurement. About $40. By Rembrandt. Best's; Montaldo's; I. Magnin. Clutch bag by Evans: Best's.

3. This is pale, covered, moulded from below the bosom to the waist: dress with the newest late-day news, in silk—the palest pink *peau de soie*. By Rembrandt, about $45. Best's; Montaldo's; I. Magnin.

4. This dress is so covered it's wearing a turtle neck of white mink (which detaches). Of Tuller silk—strawberry-pink *peau de soie*. By Richard Cole, about $50 at Best's; Frost Bros.; The Broadway.

Below: A vivid accent, a perfume that surprises with a piquant note that's neither flower, leaf, nor spice—best described by its own name, "Fantastique." This, D'Orsay's newest from Paris.





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RUTLEDGE



4



DISCOVERIES IN BEAUTY

At home, en route, on arrival: a new kind of face-wash

It looks like an amber jelly; it lathers like a soap; it cleanses the complexion like—like nothing you have ever used before. This is an entirely new method of cleansing, just developed by Charles of the Ritz—they call it "Velvet Foam." The chemists working on this formula had this in mind while they worked: they wanted a cleanser that would be strong enough to wash away the last traces of heavy make-ups and strong colours; but bland enough to leave the skin soft and fresh to the touch—neither dry nor oily. And all this to be practical in any kind of water, hard or soft, here or there. "Velvet Foam" is the happy result—just now out of the test tubes and into pretty pink squeeze tubes; handy for travelling (this is why we show it going by Pullman) or to keep by the taps of the stay-at-home's basin.

The littlest salon. Anne Gerard, who specializes in remarkable facial massage, is not a business—she is her whole staff. She is the expert, trained under medical supervision—and she gives every treatment. No two clients receive quite the same massage (no two beauty problems are ever quite the same). Sometimes, Madame Gerard spends more time on a tense back or a rigid neck than she does on the face—but all for the benefit of the complexion. The whole hour is spent on massage: no plucking, fiddling around; no long seances under a masque. A course of ten custom-made facials is $70—and Madame Gerard's new address is 40 Central Park South. (Plaza 3-6080)

She flies through the air—this could be many a regular visitor to the beautifully equipped, small gymnasium of Nicholas Kounovsky. Mr. Kounovsky does serious work with exercises: corrects figure faults; stimulates the exhausted; relaxes the tense. But all his individual and class sessions are overlaid with his own gaiety—and often his most muscle-inhibited clients are doing head-stands, cartwheels, or flying blithely from ring to ring. Mr. Kounovsky, the trained therapist and gymnast, is quite unique in his work—makes intelligent, consistent exercise a pleasure. His address: 39 West Fifty-fourth Street.

Bargain-priced luxury. Every Monday, Tuesday, and Wednesday, the Elizabeth Arden Salon proclaims a Miracle Morning. This is the whole, wonderful, beauty works—at a special fee of only $15. First, a body massage from the top vertebra to the last toe, fragrantly aided with handfuls of Arden creams slicked over every inch. Then a bracing Scotch Mist shower (optional for the brave). Next, up to the hairdresser: shampoo, a quick setting. Then, pin curls in a net, the face department takes over with its famous ritual of creams and lotions, of moulding and patting. The finale: hair brushed out into a coiffure, a manicure, and a professional make-up.

A gold frame for the face—this is the new hair-colouring idea at the Antoine Salons. Wonderful for all shades of brown hair, their new technique works like this: Antoine bleaches the fine hair at the temples, and around the forehead, blending a new blondness into the rest of the left-as-it-is, darker hair. The handsome result appears very valid (often hair just *naturally* grows blonder in this area); and certainly it is flattering (anybody we know have to be told that a light shade near the face always flatters the complexion?). About $10, at the Saks Fifth Salon.

PAUL HIMMEL

The dark suit:

HOW DARK? Dark like black—a comparative newcomer in downtown business circles, where it looks conservative, important (incidentally, a lot of people have been marking the good looks of the Spanish observers to U. N.: black suits, fine silk shirts, black ties). The odd cashmere jacket has been a well-known luxury for some time, and rather pampered by its owner; but now, combined with an invisible amount of worsted to give it strength and firmness, and pattern to break the blandness, it can take the subway, a rugged day downtown... and go on to a cocktail party without changing. *This page:* Black self-herringbone suit by Lebow, the cloth by Ballantyne of Peebles; about $145. Lord & Taylor; Lewis & Thomas Saltz, Wash., D.C.; Roos Brothers. Stetson calfskin shoe, $22.

in cashmere



HOW DARK? As dark as black and brown can make it, a top-of-the-list combination, incidentally, in Rome these days, and one which gives a man a little leeway with accessories. This page: a single-breasted suit by Baker of cashmere, with a strengthening (invisible) thread of worsted; by Ballantyne of Peebles, $150. Shoes, by Keith Highlander, $27; brown felt Borsalino hat, from Italy, $20; all, De Pinna. The suit, also at L. S. Ayres; Neiman-Marcus.

Mrs. Exeter makes a round-the-clock plan—

using VOGUE PATTERNS



VOGUE PATTERN 733

This is the plan that's in the works on Mrs. Exeter's sewing-table (but won't be for long—she's anxious to start wearing the news): one slender wool day dress; one black afternoon suit with everything in its favour—including, in the case of this pattern, a blouse which she can wear to dinner with the final design in her collection: a mid-calf-length skirt. . . . Very few hours a plan like this won't cover. *This page:* Slendered-down—that's smartest. ("And," observes Mrs. Exeter, "often the means of making the wearer seem likewise.") The smart colour plan for this dress, cinnamon brown plus brown velvet. Pattern 733. Fabric, worsted flannel by Miron. Added: an alligator satchel by Evans, and pseudo pearls by Castlecliff. *Facing page, left:* Mrs. Exeter's new dinner costume—the blouse of the suit at right; a skirt she made in a flash (it's "Easy-to-Make"). Her ideas: matte jersey for the draped blouse; satin for the skirt. Skirt, Pattern 7172. The fabrics: Jasco rayon jersey; Skinner satin of Estron acetate. Rhinestones by Eisenberg. *Facing page, right:* The black suit with afternoon hours—Mrs. Exeter's is wool broadcloth, has a satin jacket-lining. ("If I'd wanted a fur lining, a furrier could have put it in.") Suit and blouse, Pattern 774. Broadcloth by Forstmann. Black velours pillbox by John Frederics. *Back views, yardages, sizes on page 196.*



VOGUE PATTERN 7172, "EASY-TO-MAKE"

COFFIN



VOGUE PATTERN 774

NEWS ABOUT:

the brown suit; the tweed coat



Left: This is cashmere; this is brown—and that makes it a suit in the best fashion standing. Worn here with a black cashmere sweater; a mink-outlined hat by Mr. John. Suit by Rosenblum of California, of Einiger cashmere that's been durably mothproofed with Mitin; $110. Rosette Pennington; Harzfeld's; Roos Brothers. *Below:* The camel-coloured cashmere suit—smart summing-up of two strong fashions. By Clyde, of Einiger cashmere (again durably mothproofed with Mitin); about $110 at Altman; Wanamaker's, Phila. A capping of ranch mink: Sally Victor hat.







RUTLEDGE

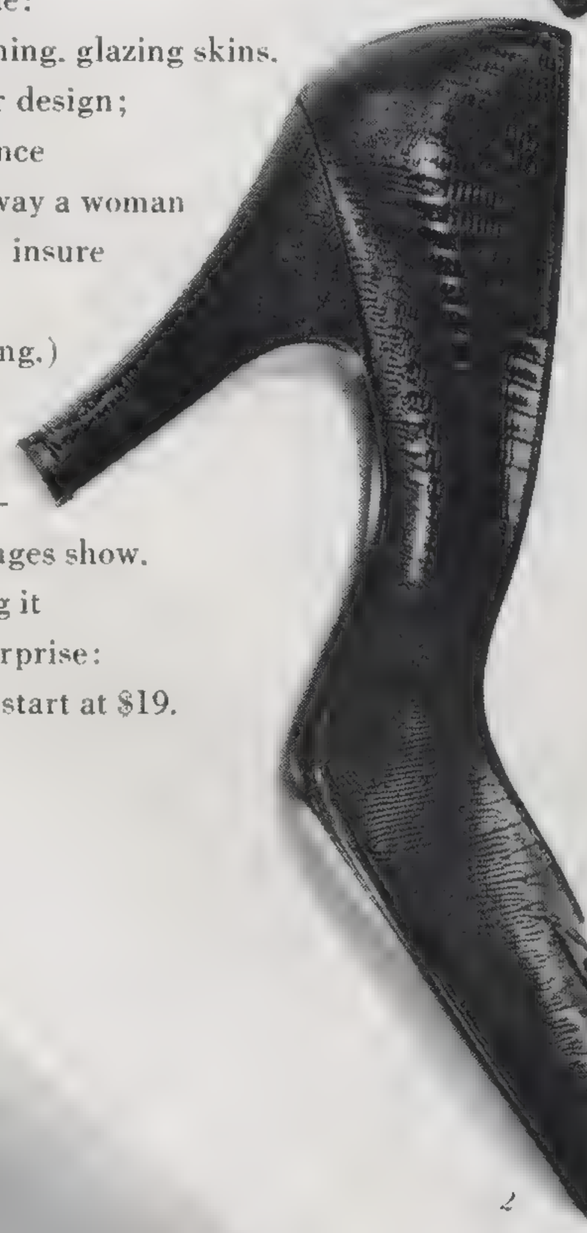
Left: In a tweed year, a standout—the tweed coat patterned to look printed. This is grey-and-white British tweed, cut here to the simplest, narrowest new shape, with a low-slung neckline and hip-line pockets. Good accent: a dark-green silk cloche by Mr. John. Coat by Klein & Klein, about $155, at Best's; Marshall Field; I. Magnin. *Above:* Very smart new brown: the taupe-brown of this softly-shaped suit. The jacket fastens with three little ties instead of buttons. By Jablow, of Lesur wool; about $155 at Saks Fifth; Frost Bros. Fitch beret, by Irene of New York.

RE-DESIGNING THE ALLIGATOR

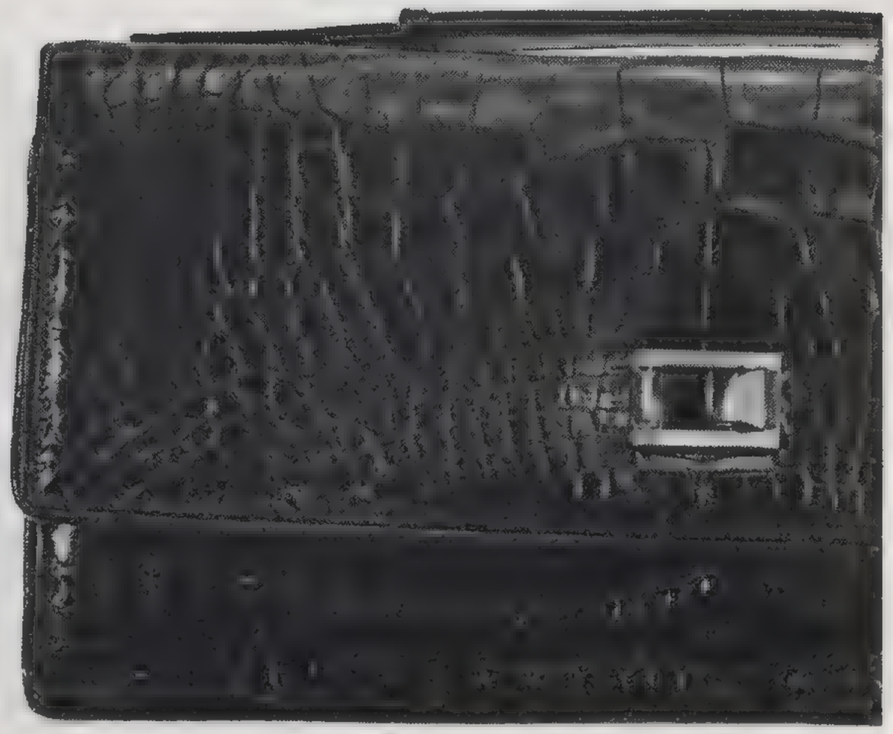
News about alligator (beyond the fact that
it's beautiful; desirable)—
now, it makes fashion. For instance: there are brand-new ways
to own an alligator handbag—some shown here;
still more in the offing. Partly accountable:
new methods of tanning, softening, glazing skins,
which have given fresh leeway for design;
even improved alligator's performance
as a long-wearing beauty. (One way a woman
with a new alligator possession can insure
its lustre herself:
immediate waxing-and-polishing.)
Now, more than ever, alligator
comes high on
the list of fashion valuables—
and now, as these pages show,
the price of owning it
can often be a surprise:
the prices here start at $19.



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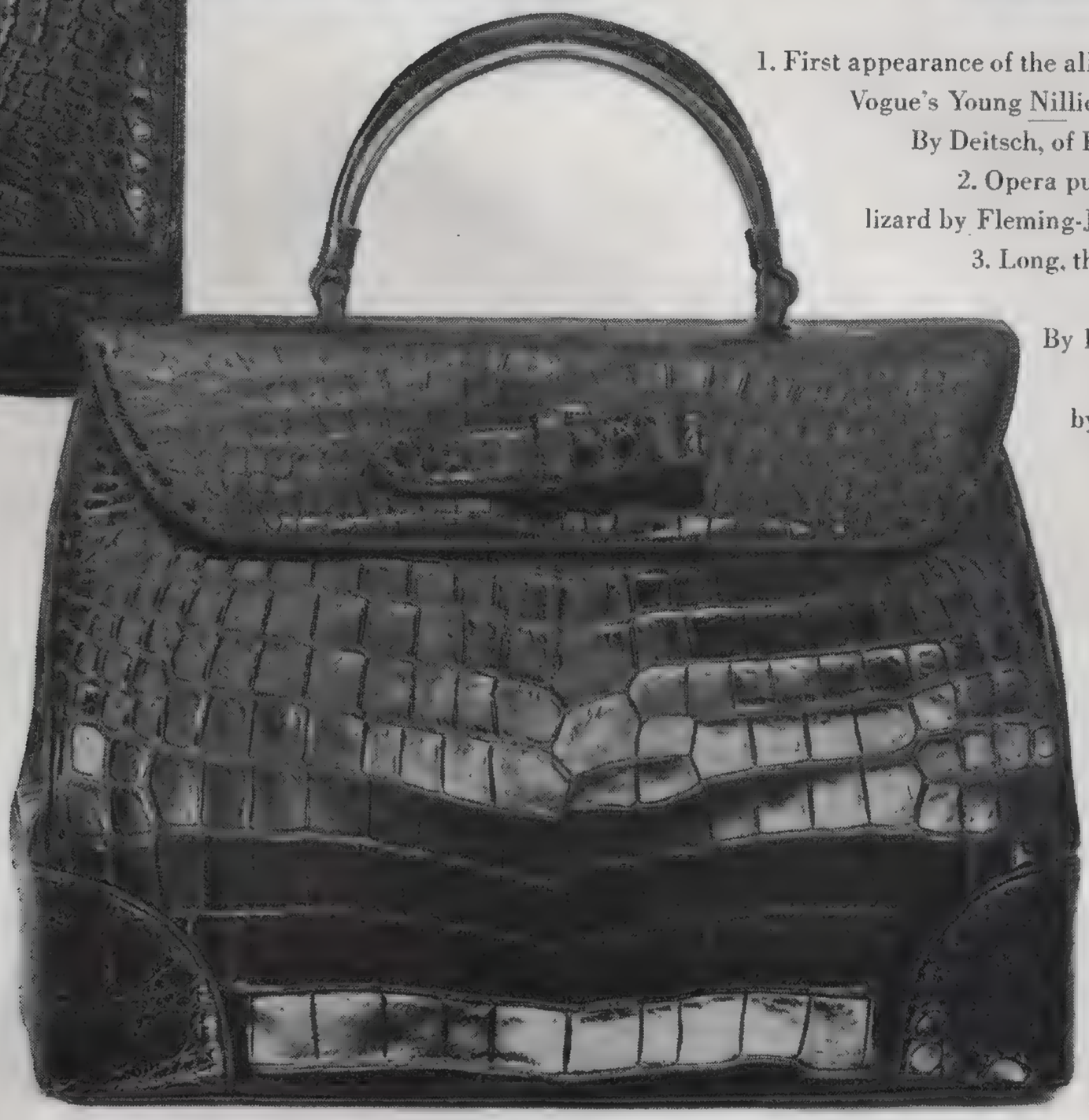
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8

1. First appearance of the alligator clutch bag—news that Vogue's Young Nillionaire might carry. Price, just $19*. By Deitsch, of Fleming-Joffe leather; at De Pinna.

2. Opera pumps in the alligator family—black alligator lizard by Fleming-Joffe. De Liso Debs, $23 at Jay Thorpe.

3. Long, thin alligator envelope to carry underarm or by the strap. Of Fleming-Joffe leather. By Lucille, $150*; Bergdorf Goodman.

4. Black alligator opera pumps by Newton Elkin, $55; Lord & Taylor. Stockings: Mary Grey's "Silhouette," a soft grey-taupe for blacks; browns.

5. Well-organized alligator wallet (with plenty of filing space), by Rolfs; $25* at Henri Bendel.

6. Tall, thin alligator—it's wearing the smartest new handbag shape. By Evans, of Fleming-Joffe leather, $155* at Bergdorf Goodman.

7. Satchel of Loewenstein alligator; by Bienen-Davis, $125*. Henri Bendel.

8. Alligator... substantial holdings. This large-sized jewel of a bag, by Nettie Rosenstein; $275* at Saks Fifth.

*PLUS TAX

HERBERT MATTER



1

Re-designing
the skirt and sweater



2



3



This sweet complexity of flowers is the perfume Corday calls "Fame." It's a wear-with-all fragrance which, incidentally, was created just five years ago —the same year sweaters started to become something more than sweaters. Now "Fame" has become fashion—and so have sweaters! The price of (this) "Fame," $18 an oz., plus tax.





4

5

COFFIN



What's happened to the sweater—a strong sense of fashion—is happening, right now, to the skirt. Each skirt here, designed as importantly as a really good suit-skirt. 1. Slender lines, and brown-with-black: about as much fashion as one costume could hold, for town. Slimly, firmly tailored black Juilliard wool skirt, and caramel cashmere sweater, bound, belted, and bow-tied with black satin. About $115. By Clare Potter. At Bergdorf Goodman; I. Magnin. 2. Tweed with cashmere—many smart town costumes are one or the other; here, both. Black and white skirt of Strong Hewat tweed, $25; by Sloat. Dark-grey collared cardigan, $22; by Bernadale (ready October 15). Black calfskin belt, $7; by Annette. All, Bonwit Teller. The skirt is also available at Neiman-Marcus; I. Magnin. 3. Dinner skirt, in black satin with a moulded waist, about $70. Saks Fifth, N. Y. White cashmere sweater bound with satin, durably mothproofed by Mitin, $26; by Dalton. Bonwit Teller. Fake pearl bib by La Tausca and black suède bag by Lennox: both, Saks Fifth. Officer's chair and stool: The McGuire Company. 4. Smart day costume, based on a black wool skirt, about $50. Saks Fifth. Sweater by Korrigan-Lesur, $20. Lord & Taylor. 5. The new town brown—a front-buttoned skirt of worsted flannel, about $45. This, pumps by Degas, and Tabarin stockings: Saks Fifth. Sweater by Korrigan-Lesur, $20, at Best's. Danish chair: John Stuart. *All skirts on this page:* Joseph Halpert—Jacques Fath designs. All are also available at Neiman-Marcus; I. Magnin.

How to plan an African safari

BY JACQUES MARIE



SAFARI EQUIPMENT, in part: To the left of the table, the "boys'" spear, invaluable tent-stake and tool; the guns (from top down), a double-barrelled shotgun, a 10/75 Mauser, and a .22 long rifle; plastic plates and glasses; gun-cleaning gear; and (both transportation and base camp) the truck.

Here, with straight facts and no sleight-of-hand, is a practical handbook on how to manage a private safari—how to travel through the non-tourist reaches of Africa with an ease, lack of extravagance, and sense of pleasure that would shiver the bones of Rider Haggard and P. C. Wren.

With relatively limited money, time, and preparations, it is possible to safari through Africa, after big game and/or among flamboyant and friendly tribes. Best safari weather runs from December through March (time to plan now) before the intense heat of April, and the rains of May. Happily, this time coincides with the season of reduced plane fares when a flight to Algiers or Tunis costs about $550-$750 round trip; to Johannesburg and back, about $1,300. The cost in Africa per day per person on a simple, fairly primitive safari is about $6; this presupposes camp-style living, equipment functional rather than luxurious.

The difference between an immensely satisfying trip and a dud depends on advance planning. Here are musts and notes collected during a 10,000-mile trip by truck through French Equatorial Africa.

ITINERARY

Air France, Pan American, TWA, and BOAC all run scheduled flights to major African cities. *But really to see Africa, to taste African life, the only way to travel within the continent is by truck.* After buying detailed maps and studying road mileages between stops, decide the length of the trip. Choose to start and finish a safari at coastal cities.

In Africa, a vertical itinerary—from North to South, or vice versa—gives the greatest range of geography and native civilization. For a three-month tour an ideal route might run from a Northern city, Algiers, for example, south to Bangui, Brazzaville, or to Leopoldville, in the Belgian Congo. It might run on into the British colonies in East or South Africa. The first lap, on good roads in dry season, takes in the desert, the Savannah, the great equatorial forest, and peoples ranging from Arab to pygmy; some of the roads follow caravan routes over a thousand years old.

To avoid over-fatigue, *count on a daily average of a little less than a hundred miles.* From Algiers to Bangui, for instance, schedule about three weeks for the desert, taking the Bidon 5 trail or the Hoggar Trail ending up in Chad. (These routes, carefully supervised, are perfectly safe.) The beauty of the desert, especially the extraordinary colours of the Sudan, outweigh the trouble of crossing it.

Hunters could head next towards Fort Archimbault. There on the surrounding plain of Am-Timam are literally thousands of beasts. For buffalo, elephant, and lion hunts plan to hire an experienced hunter-and-guide. Fees for guides are reasonable and full information about them can be found in Fort Archimbault.

VISAS, LICENSES, CERTIFICATES

Visas are easy to come by, but allow plenty of time; all applications to the French Consulate, for example, must be approved by African local governments, which may take anywhere from two weeks to two months, depending—curiously—on the time you plan to stay. Hunting licenses are best obtained in the locale of the hunt. Costs vary widely from territory to territory. In the Belgian Congo, a simple $3 permit entitles you to shoot leopards and such, but the nobler sport of hunting the elephant means a $100 license fee. *You must have a license, easily obtainable, for taking moving pictures.* Vaccination against smallpox and yellow fever is obligatory; check specific requirements about this when you apply for your visas.

MONEY, GIFTS

Buy African francs (CFA) for French Africa and any other small monies for other colonies. A letter of credit to use in the cities saves carrying large sums. Count on five to six dollars a day per person. *Get some new small-denomination notes for gifts to natives, who value their newness.* Other good presents include salt, greatly needed because of the heat; a few cartridges for the head of the village, ordinarily the only native to own a gun; pearl beads for the women; and little mirrors.

TRANSPORTATION

A truck will be your house on wheels. Choose one that is light, spacious, and—above all—tough. American "pick-up" trucks and such foreign makes as Renault and Delahaye are excellent. Four-wheel drive works *(Continued on page 185)*



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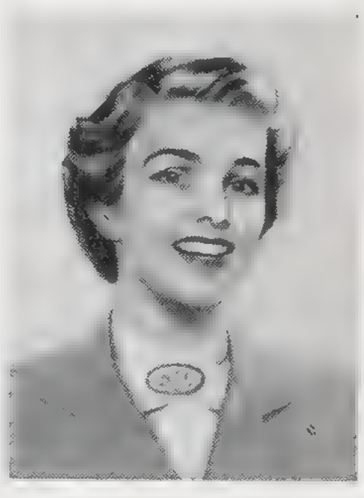
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MY FATHER IN MINNESOTA

(Continued from page 139)

Feeding them and teaching them how to find food, and to protect themselves."

"Feeding those poor children raw fish?"

"No. At first their mother gives them milk. You know about mammals," my father said softly. "Then, by and by, they eat the roots of lily pads, and wild rice that has fallen to the bottom of the river. They're gluttons for rice."

We were gliding down a shining aisle through thick forest and as we turned a bend came sharp upon a doe and her fawn as they stood in the shallow water, drinking. Both they and we were too surprised to move while the current carried us smoothly and silently toward them. It took us so close that I felt I could reach out and touch them, and hesitated, fearing the gesture would be presumptuous. Across the closing gap the doe and I looked straight into each other's eyes, her great eyes questioning, deep blue-black in the pupils, polite and interested. Perhaps like the eyes of Queen Guinevere. Then we were passing them. The mother caught our scent, and with some soundless, unseen gesture signalled to her fawn. They turned and moved without haste up the low bank and into the forest, the doe turning her head to watch us. I looked back too, seeing their slim brown shanks disappear in the shadows, hopefully keeping my eyes on the place where they had gone from sight until the river carried us past another bend. I had never been so close to a deer before. I had not anticipated the excitement of such a sudden meeting. To be delivered unexpectedly into a presence so mysterious and beautiful and then too quickly snatched away made a joy and sorrow too big for me to contain, and it boiled over out of me in tears.

"Did you ever see anything so beautiful, Papa? And could you smell them? They smelled awfully strong to me. More like rabbits than like horses. They weren't very frightened."

"You see now, Mary, why I do not hunt them."

I remembered my father's refusals to go deer hunting with friends. I also remembered slowly, with the flavour coming strong and salty in my mouth, the taste of roasted venison, and it was like a mouthful of pebbles that had to be swallowed.

"What have we done? We've eaten them. Or their friends." There on the happy river I could not believe such treachery and with female wile found a whipping boy for my conscience. "How could we? You brought the meat home. How could you?"

"Yes. I like it very much. When an Indian offers me some, I always take it."

"I am terribly ashamed."

This was the kind of growing-up problem that my father so often helped me resolve. Now that in this problem he was a protagonist, it grew more grievous. From the blue canopy above us the sun was giving a joyous sheen to the travelling river and to every leaf and blade along its banks. But I felt lost.

After a long while my father said, "You must not feel too bad that you have eaten deer meat. You hadn't made their acquaintance."

"But Papa, you had."

"Yes."

"I don't know, Papa. I don't know at all." I was feeling lonely.

That night in a new balsam bed I kept my ears alert for the light sound of a deer moving and stayed awake to look again and again to the rim of our firelight. I hoped to find a pair of bright eyes there and to apologize.

By the next afternoon our river was entering country that had been cut over by lumbermen.

"Let's turn around and go back. Let's just live on the river and in the forest," I said. I still ached over our perfidy to the deer, but I had a store of less painful ideas all needing to be discussed. Some had come from *As You Like It.* "My age is as a lusty winter, Frosty, but kindly," I had read, and also the part about man playing many parts and his acts being seven ages, which seemed incredible to me, particularly "his manly voice turning again toward childish treble."

"You haven't changed at all since I first knew you," I said. "Have you changed, Papa?"

"You have."

"But I don't want to grow up."

"You only do it a little bit each day. The world is full of good things to learn."

"Did you want to grow up, when you were little, Papa?"

"Mostly not."

Down the river there was a big gap in the trees of one bank, the first clearing we had seen. And still I had the distressing question of the deer demanding attention.

"I wish we could turn around and go back," I said.

"Wait. We have the best part of the river still ahead."

From the clearing, the profile of a cabin roof was just visible above the grasses of the bank. This was the fellow, my father said, who could tell us what chances we had of running Dead Man Rapids which were just ahead. If the water were too low, we should have to portage a couple of miles around the rapids, a ponderous task. We pulled ashore and my father went to talk to the homesteader. The man returned to the riverbank with him and looked me over doubtfully.

"Water's not too low," he said, "but it's mighty fast. You got plenty boulders. A couple of fellows, river men, turned over, must be about three weeks ago."

"What do you say, Mary?" my father asked.

I knew what he wished me to say and I said it. If grown-up men stopped to consider the perils of the

(Continued on page 184)



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Elizabeth Arden



MY FATHER IN MINNESOTA

(Continued from page 182)

rapids, I thought, how gratifying it would be for us to get through them.

"Keep to mid-stream," the homesteader advised as we shoved off.

As we turned into the current again, we could feel its pace quickening. Ahead of the clearing the forest rose, like that of our first two days, thicker and higher-walled on either bank. The water which had borne us amiably and silently now began hurrying forward, folding and sliding in deepening eddies, its voice rising to a murmur and then quickly to a rumble. My father stretched high in the stern of the canoe to pick a course among the rocks which we already saw were scattered recklessly everywhere between the banks and looming high above the surface. The more dangerous ones were those only slightly submerged, I knew.

I was kneeling in the bow to give my paddle leverage and speed for fending us off rocks on either side, when we reached the first big boulders. Around their sides the river roared creaming and frothing white and splashing onto us. Then we were sliding among them, dropping as fast, I thought, as a toboggan on an icy hill. We rushed close around the edge of one big stone and my straining eyes failed to see another one just below the surface and straight in our path. We brushed its top and were held there. I could see the heavy flow of water pushing almost to the top of our gunwales.

"Pull deep," my father shouted and we pulled hard to starboard keeping our paddles deep to serve as keel. We slid off the rock and I did not have time to turn around to see if it had opened a hole in our canoe. We had two miles more of foaming, runaway water to cover with the river taking undisputed charge of our speed and my father seeking the deeper channels minute by minute before we were upon them. Working against the nearest dangers I swung my paddle breathlessly, pushing us away from rocks on one side then on the other of our fragile bow. In a short straight stretch I looked up from the racing water and was frightened by the drop in our horizon. From its stony banks to the long dark line of tree-tops against the sky, our world slanted downwards like an enormous ramp. My back was wet with splashings and once I noticed that my arms were growing tired and slow. But the river hurled us forward, bouncing us into the swiftest channels between the boulders until happily we saw ahead a reach of silky dark untroubled water. When we achieved it my father settled into his seat and lighted his pipe. "Take a rest," he said. "You did it well."

Velvet shadows of late afternoon were beginning to seep from the forest out over the water and with the river moving smoothly and softly again, we could hear birds and frogs starting their evening songs.

"You never paddled such a long or steep rapids before," my father said. "Didn't you like it?"

"It was wonderful. And isn't it nice to win?" The fast work had brought hunger rising like a tide through me filling every hollow of me, and with it had come back again my problem. "And now Papa, could you tell me, if you once decided not to eat deer, why did you change your mind?"

"With me it was simple hunger, once or twice. But it is not really as easy as that. It is partly a thing called inertia. Partly something else. Call it expediency, or call it compromise. You are very young to understand them."

"You sound sad now, Papa. Do you like compromise?"

"Sometimes. You learn about it when you begin to think that some things are not entirely good and others not entirely bad." My father spoke about the new concepts I would learn some day and how they would be easier for me after my conscience had grown older and weaker. I understood about my conscience. It was a part of me which was always causing trouble, disappointing my mother who expected from it much more vigour and devotion to duty than she encountered.

"I'm sorry, Papa, but I don't see what my conscience or compromise has to do with eating those beautiful deer. It would be like eating one of my kittens. If it is wrong now, won't it be just as wrong when I am older and have learned all those new ideas?"

"Yes. But then you may not *think* it is so wrong."

"You mean that you don't grow better as you grow up?" This was dangerous thinking, I knew. In Northern Minnesota good children did not question the precepts of their elders, and the first of all precepts was that elders knew better.

"I'll tell you a secret," my father said. "In many ways you don't grow better as you grow up. Or know better."

It was a lightning flash of revelation and I was blinded by it. How could an adult, even my father, smash the old rule so easily, I wondered. It had been a constant boundary of my thinking. If adults could be doubted with immunity, who were the new authorities?

"You managed to grow up, Papa, and I know you wouldn't do anything you think is wrong," I said. "But I wish I would never have to learn about compromise."

Now the forest was a dark grey wall on both sides of us, with the strip of sky above and the moving silver of the river giving the only light. I kept wishing we could stay there on the shining river. But I noticed that my ache about the deer had receded a little. It seemed a lifetime since we had started out in the wild rice.

When I was almost asleep that night, a new question drifted into my head. Had my father belittled grown-ups in order to help me become one, I wondered.

HOW TO PLAN AN AFRICAN SAFARI

(Continued from page 180)

best in difficult terrain. *Trucks bought in Europe or Africa resell easily.*

Loaded, the truck's weight should not be much over 2,000 pounds. Carry two fifty-gallon (200 litre) tins of gasoline, and a tube for filling the tank. The truck's load-space should be hooded with a removable canvas cover (protection against dust and sun), the cabin space as ample as possible. *A truck repair kit is vital* and should hold good jacks, a tow-rope, hatchet, saw, sledge hammer, crowbar, tire pump, and wooden wheel blocks. Among spare parts include: two sets of piston rings; a fan belt; parts for the front and back springs; a gas pump; carbon poles for the generator; valve springs.

CAMPING SUPPLIES

Choose folding metal beds with sheets and heavy blankets: *night temperatures may be as low as 40 or 50 degrees Fahrenheit.* Avoid low beds and air mattresses. Tents help little. A big tarpaulin (the removable canvas canopy of the truck) serves well as a floor for an encampment. Mosquito netting, made up in any size in any African city, staked up on the boys' spears, does as walls and ceiling. A camp kitchen consists of a folding table and metal chairs, a canned-heat stove, and unbreakable plates, glasses, pots, et cetera. *There must be water-filtering equipment.* A large metal box with a lock is important for canned goods, drinks, and other provisions. Take pails, wash basins and a canvas shower bag; also, four hurricane lamps, and two electric lights to wire to the truck's battery, with about twenty feet of electric cord. *Metal boxes are the best possible containers for everything carried on a safari.*

MEDICAL SUPPLIES

Include standard first-aid equipment plus penicillin salves for cuts and burns, an extra supply of disinfectants, snake-bite remedies, proper medication against tropical dysentery, and cream or liquid insect repellent. *Check with your doctor on supplies and precautions.*

ARMS

For an average shot, and for good sport, count on three guns: an ordinary shotgun for medium-size game and for protection; a long .22 rifle for antelope and birds; and a big, heavy-duty Mauser or carbine for hunting buffalo and elephants. *Declare all arms and ammunition* to customs at the outset of the trip.

CLOTHING

Sturdy cotton camping clothes including khaki-coloured (for camouflage) shorts and short-sleeved shirts for coolness, and long trousers for hunting and hiking. Warm pyjamas and very warm socks for the cold nights. Light underclothes and a sweater. Flexible sport shoes with a good grip. A felt hat as sun protection and a light raincoat. *Keep clothes in a metal box.*

BOYS

For one truck with three people, two boys are necessary. Representatives of the local government at any city can ordinarily recommend them or send you to a good agent who will. They receive about $15 per month, and travel in the back of the truck. They take care of the encampment, the cooking, and sometimes the upkeep of the truck. If you don't want to drive, you can also have a boy chauffeur. Ordinarily, boys are young men, devoted, intelligent, able to save you from a thousand errors. They serve as interpreters in villages, and know all details of African life. At the end of the trip it is customary to pay for their return home.

HOW TO SPEND THE NIGHT

There are three ways to sleep in Africa. *One:* in the hotels when there are hotels. *Two:* in the huts of hostels; in many areas, there is a hut in each village reserved for travellers, ordinarily clean, well-aired, and always pretty. A hostel consists of a central building where camp is set up, a kitchen, toilets, and huts for the boys. Life here, agreeable and congenial, costs only a gift to the keeper (if that).

Three: camping in the brush, which is the most agreeable way of life if one is well equipped. Simply look for a piece of good ground open enough so beasts don't come too close. Arrange the beds beside the truck on the big canvas with the mosquito nets stretched over it on spears. This seems to be the safest method among wild beasts. Tending a fire is no use. But at all times, as a precaution, keep loaded guns ready.

In the morning the boy automatically sets up tables, chairs, prepares the kitchen and the shower. In spite of torrid temperatures, a warm shower morning and evening is advisable. If the camp is installed near a village, the local chief ordinarily comes to visit you. In the hunting region, he will usually put guides at your disposal for antelope shooting. Claim the best filet for cooking and give the rest to the natives. They are fond of meat, and in return for this gift you can ask them to organize festivals.

HOW TO EAT

Safari food consists primarily of game: antelope, gazelle, duck, partridge, pigeons. This diet becomes monotonous quickly, but it is bad to overload with canned goods. (However, one should have at least a week's supply of canned goods at all times, as a backlog.) In villages the chiefs habitually give presents of chickens and eggs, and from time to time one can buy fresh vegetables.

WHAT TO DRINK

It is almost impossible to have a refrigerator or even an icebox on the truck because, on rough roads, the equipment suffers enormously. Drink

(Continued on page 187)

Houston gushes over them

and so do 44 other cities



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SHOE SALONS



GOOD AS GOLD: OLD AMERICAN PAINTINGS

(Continued from page 143)

Gallery in Washington, have had to get busy.

At the opening of the National Gallery in Washington, in 1941, there were so few American art works on view that wags said the name should be changed to Unnational. Since then, the National Gallery officers have been working to strike a better balance, and have succeeded in acquiring a number of notable (and expensive) examples of American painting. It was they who paid the $50,000 for Homer's duck shoot picture, "Right and Left." They also gave $23,500 for Albert P. Ryder's "Siegfried and the Rhinemaidens." You'll hear of other record prices before they have gathered a full representation of nineteenth-century Americans.

Many paintings by these American artists are still to be discovered. Some are probably hanging, forgotten, in old-fashioned houses. Others may be gathering dust in antique shops or attics. Many must stand, wedged between crates and packing-cases, in warehouses where they were sent by families now hardly able to pay storage on "grandmother's things."

There are quite a number of missing paintings by lesser American luminaries—John Quidor, for example. Ten years ago only eighteen of Quidor's romantic, fanciful canvases had been brought to light. Since then a few more have been unearthed, including two which are now in Washington Irving's home, restored by John D. Rockefeller. Still missing, however, is Quidor's once famous "Leatherstocking's Rescue." Also his "Death on the Pale Horse," "Old Dutch Weigh Master," "Indian Lovers," "The Revelers," and at least a dozen others. Perhaps they might not strike you as particular rarities, if you ran across them in a junk shop, but they would bring an average of $2,500-$3,000 apiece. The finest ones would bring close to $5,000.

Quidor's happiest romance in paint, "The Wall Street Gate," turned up at auction in Ohio in 1938, and was sold for $175. It is said that the buyer wouldn't let it go today for twenty times that amount.

Another American artist whose pictures have jumped in price is William Harnett. In his lifetime, his meticulously precise technique was regarded with awe by the man in the street, but it made the art world shudder. Harnett painted such perfect copies of things—a vase, a coin, a playing card, a feather (the different objects forming a still life study)—that spectators often scratched the pictures with a finger-nail to see if there was anything else except paint there. He could always sell his pictures, but never to connoisseurs.

Now that art collectors and museums have taken Harnett up, prices for his paintings have jumped to as high as $12,000. They may go higher. If one of Harnett's most famous examples of minute detail should come on the market—for example, his "After the Hunt," now in San Francisco at the California Palace of the Legion of Honor—it might bring close to $15,000.

This picture was for years the pride of Steward's famous New York saloon near City Hall, a "museum tavern" with framed pictures covering the walls from baseboard to ceiling, except where dusty leaded windows let in the light. Spectators, viewing "After the Hunt," gazed in rapt wonder at the painted rust stains on the door hinges, the worn felt of the hat, and the blood-smeared fur of the rabbit. The picture had to be protected by glass from would-be scratchers, many of them stone sober. When the San Francisco museum directors acquired it and exhibited it without glass, they had to keep a guard standing by to protect it; people still wanted to scratch it to prove it was only paint. This time, however, the spectators were art lovers.

Also rising, in prestige and in price, are the paintings of Ranney, Tait, Heade, Fitzhugh Lane, and the Missouri artist, George Caleb Bingham. Binghams are the most valuable of this group, and are also the most difficult to identify, because Bingham so seldom signed his name. Fewer than two dozen of his paintings have been discovered. A number of others are believed to exist, mistakenly attributed to other artists. Whoever finds one will find collectors and museums eager to buy it. Before World War II a typical Bingham, a rural Western scene, "Shooting for the Beef," fetched at auction the then astonishingly high price of $5,000. After the war, the same picture would have sold for $10,000, and if put on the market today, it would be snapped up at $15,000. The climb is not yet over. There are simply not enough paintings by Bingham to go around.

Another old-time American artist whose prices are on the way up is Eastman Johnson. Paintings from his brush have already sold for $2,000. The news has hardly got around as yet; you can still find inexpensive examples of Johnson's work in out-of-the-way places. A man in a New York City suburb bought one last summer for the price on the tag hanging to it, $200. Since he was catching a train to the city that morning he didn't take time to brighten the colours by cutting an Irish potato and rubbing it over the paint; he didn't even bother to dust it off. He just wrapped a newspaper round it, tucked it under his arm, and caught the train. Before lunch he sold it, dust and all, for five times what he had paid for it a few hours earlier.

After Johnson's death in 1906 his widow found his studio filled with paintings he had been unable to dispose of. Although he was called the "American Rembrandt," he had to support his family by grinding out portraits one after another, and was never able to sell many of the jewel-like everyday scenes he loved to paint. At the time of his death, dozens of them stood stacked with their faces to the wall. His widow got the lead-

(Continued on page 187)

GOOD AS GOLD: OLD AMERICAN PAINTINGS

(Continued from page 186)

ing art auctioneer in the United States to sell off these orphans of the studio. The auctioneer managed to talk a few of them up to $100 and $115, but most of them couldn't be talked up. The "Quaint Old Village," now in Hulbert Taft's collection in Cincinnati, went for $65.50; "The Quiet Hour," today ranked one of his rarest, $50; the enchanting "Fifer and His Friend," $32.50.

Johnson's prices continued low until just a few years ago. Critics sang his praises; historians declared he would always hold an important niche in American art; connoisseurs said that in some respects, such as atmospheric lighting and richness of colour, Johnson's genre painting was superior to Winslow Homer's. But his pictures were still unwanted. Only in recent years have they been acquired by outstanding collectors, such as Chester Dale of New York (who has "The Early Scholar") and Henry P. McIlhenny of Philadelphia (who has the study for "The Old Stage Coach"). Now, everybody is suddenly keen to buy them. One of the biggest art dealers in the country has given his staff a standing order: "Buy every good everyday scene by Eastman Johnson you can lay your hands on."

A number of Johnson's most important pictures are now listed as "lost," notably "The Reprimand," "A Ride for Liberty—The Fugitive Slaves," and the large "Milton Dictating to His Daughters." They are probably not lost at all, but merely lying neglected in one of the various communities in which he painted—Washington, D. C.; northern Virginia; Superior, Wisconsin; Cincinnati; New York City; the Catskill Mountains; Nantucket Island; and Maine. Quite a number of his long-snubbed paintings must be lying in obscurity somewhere.

So must a great many other valuable pictures by nineteenth-century American artists. They may have been banished from the living-room as being out of style; they may have moved from understaffed mansions into smaller quarters; but they are not likely to have been destroyed. Old paintings are almost never deliberately done away with. Now that so many of them are rising in price, there are going to be some mighty lucky finders.

HOW TO PLAN AN AFRICAN SAFARI

(Continued from page 185)

water kept in canteens or in new jerry-cans or the ordinary water filtered in camp during the night. *It is essential to filter about three gallons a day per person for drinking and cooking.* A good means for cooling it a little is to hang the tin surrounded by wet rags at the door of the truck.

HEALTH

In Africa certain health precautions are important: Eat game very quickly. Drink only filtered water. Never bathe in what are called *marigos*, stagnant pools (this is the way to get intestinal worms), and don't overdo swimming in running water. If you walk in the forest, examine your feet afterwards for *chiques* (little worms). The boys can get them out easily. In times of great heat, prickly heat is common; showers, talcum powder, and eau de cologne help this. *Burns and minor wounds should be attended to immediately.*

PLANNING THE DAY

During a trip the days pass about like this: Get up between four and five o'clock in the morning; wash and breakfast; then a hunt in the neighbourhood, before setting out on the day's journey. In the desert get going at a very early hour when the ground is hard, because the sand becomes soft with the heat of the day and it is best to stop. In other words, as a general rule, plan to be under way during the coolest moments of the day.

At lunchtime, one should stop near a village. African life is highly varied and something interesting is always happening to photograph or write about. In the evening it is best to stop early enough to set up camp while it is still light. Everyone has something to do. One has the responsibility of the encampment, another of the truck, et cetera, in addition to photographing, exploring, taking moving pictures, or hunting.

WARNING

There are bad moments in Africa, what with the heat, the sameness of the food, the difficult terrain. Travelling companions should agree to avoid disagreeable discussion, and to try to make life pleasant for the others. The trip in itself is not overly hard. Women can certainly participate and even people relatively along in age, as long as they are in good health.

These are the basic principles for an expedition in Africa. The rest you will find for yourself. Few countries offer such peace, such freedom, and such diversity for the traveller. Monotony is entirely absent.

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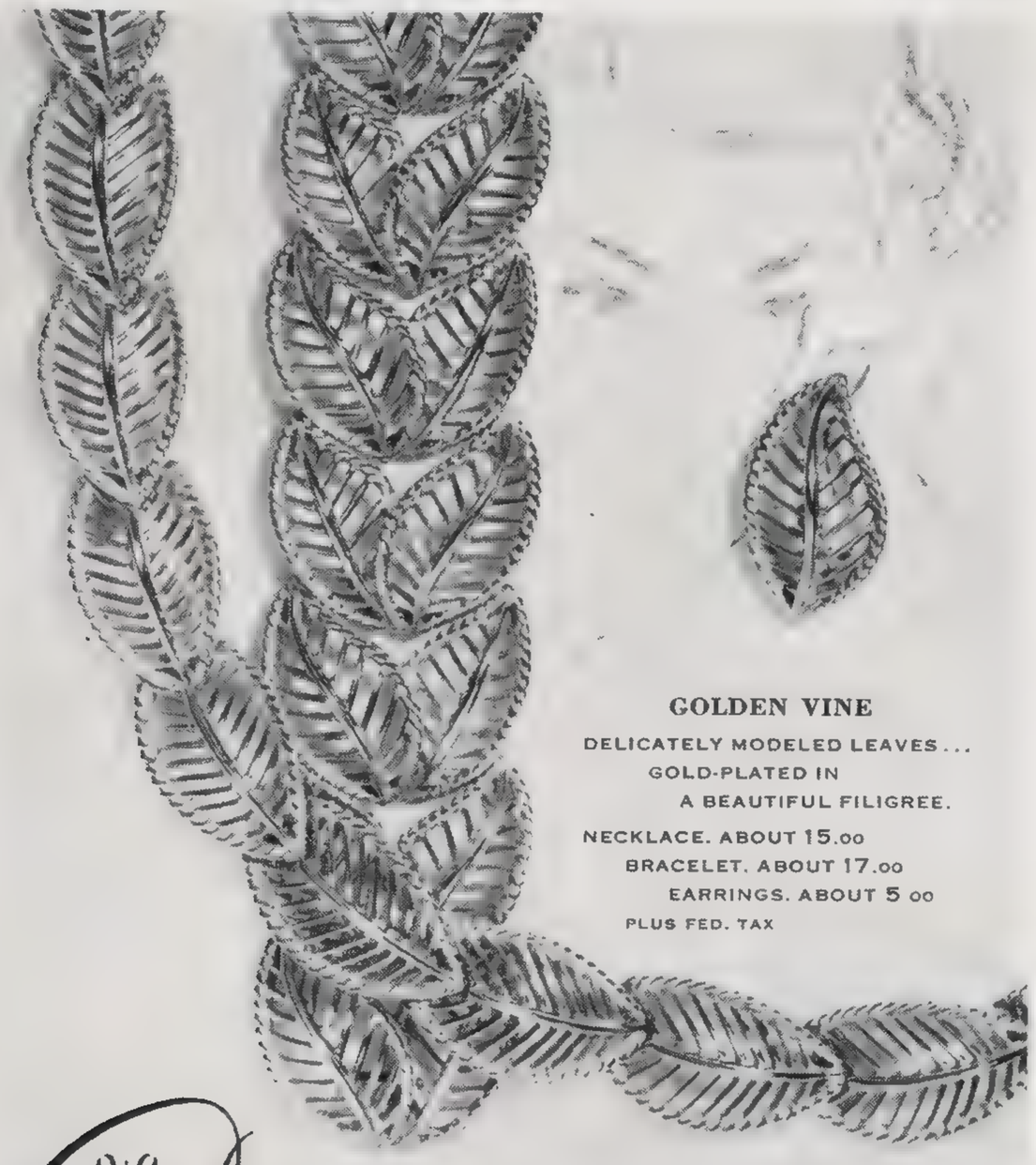
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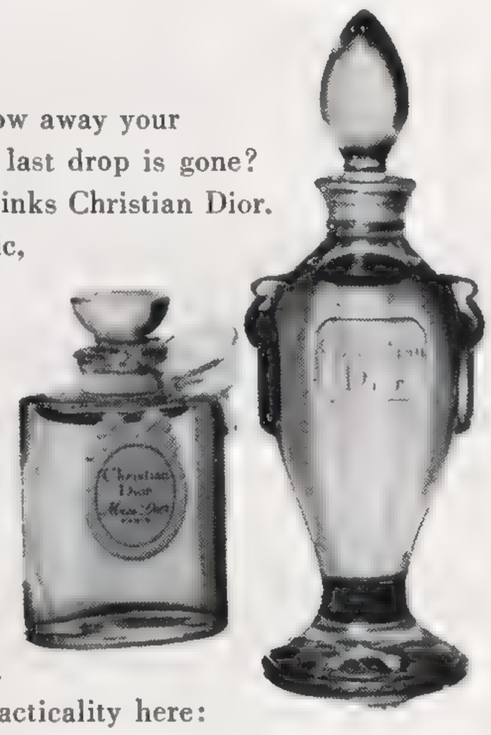
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The refill: news in perfume



GRIGSBY

Does it make you wince to throw away your perfume bottle—after the last drop is gone? This only makes you normal, so thinks Christian Dior. With a Frenchman's practical logic, Dior has fixed up a very pretty way to save you any more wincing of this particular kind. The idea is a refill bottle. The refill comes in a handsome flask, with its own funnel to decant either Miss Dior or Diorama perfume into the crystal urn, the shining obelisk, or the Baccarat urn you already own. There is another measure of practicality here: since you already own your own beautiful bottle (no matter what size), you won't have to pay for it twice. A one-ounce refill costs $20, tax included—a $12 saving. There is a $3 saving on the quarter-ounce size. Lord & Taylor.



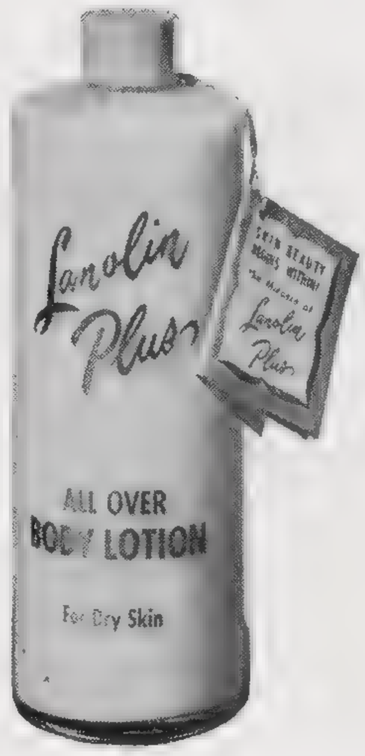


The dinner sheath:
knitted ribbon

The knitted look, part of this year's fashion news,
here in a black sheath of knitted ribbon.
The narrow shape, based securely on a thin crêpe lining. $110.
The sheath, and jewellery: by Eisenberg. Tailored Woman.

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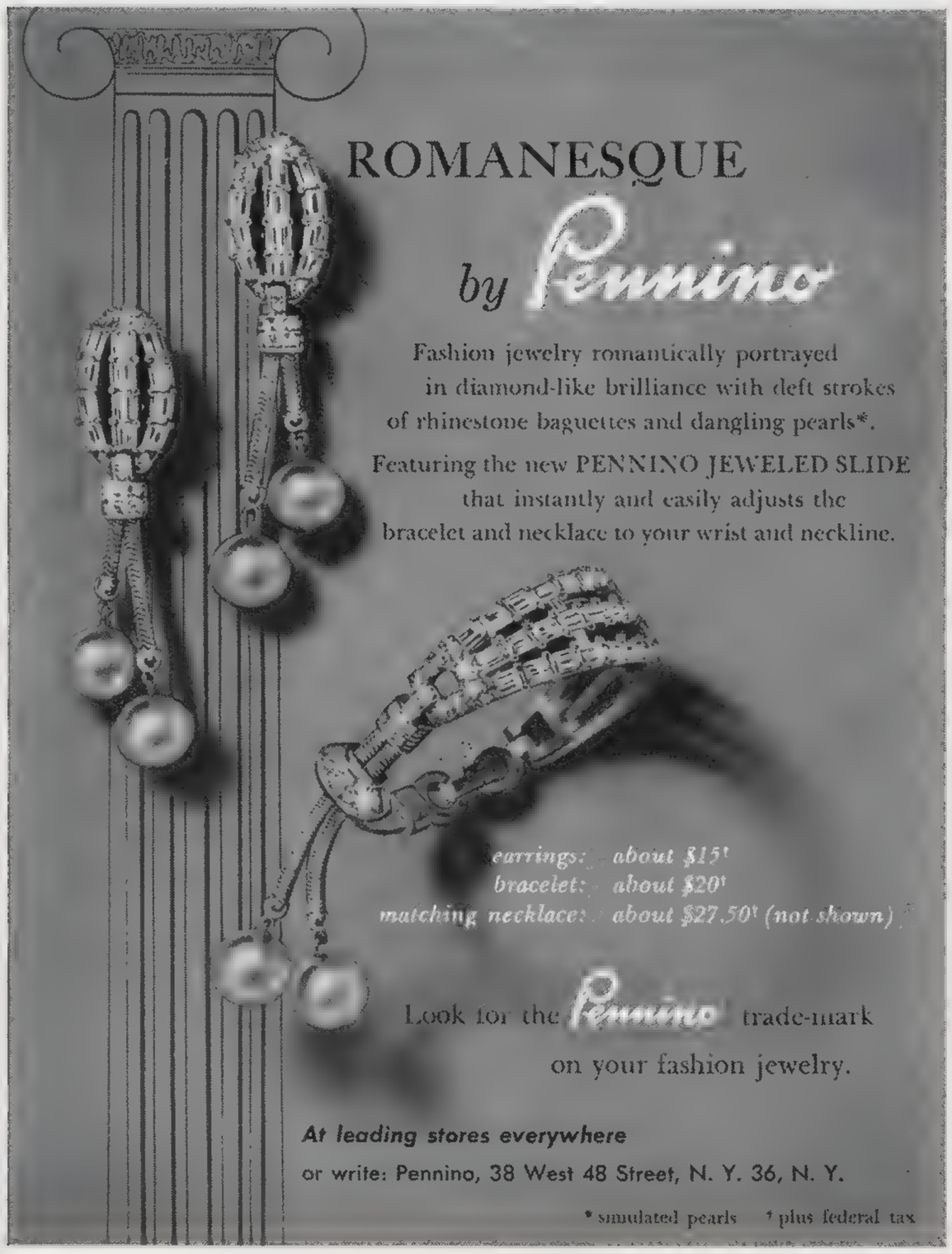
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More about Midas



More of the touch of gold
that's put this year's
fashion in a golden glow.
At left: A band of gilt
at the top of a black handbag
of Allied suède. (News, too,
in the deep slim shape of
the bag.) By Coblentz.
$32.50*. Bonwit Teller.



Right: A
golden glow
at the throat—
a lacy collar of
rigid gilt loops,
to wear newly as
an evening jewel; or daily, collaring a
tailored sweater. By Bergère, $7.50*. Bonwit Teller.
Below: A large square of Irish linen—pale-gold
colour, darkened in the centre. To wear with a brown
town suit, for instance. By Burmel, $1. Bonwit Teller.



GRIGSBY

*PLUS TAX

MRS. EXETER'S UNDERCOAT DRESSES—

about $30

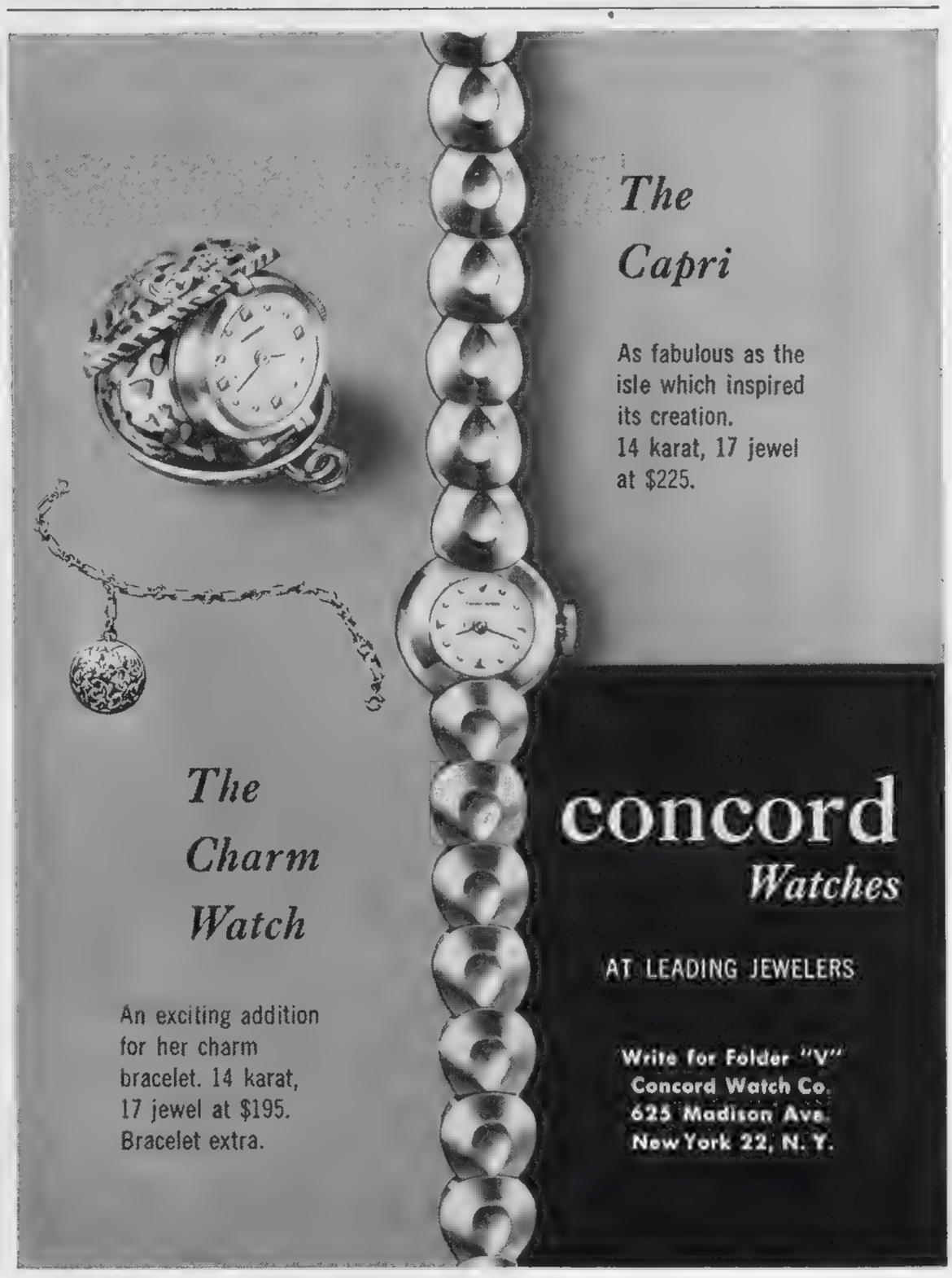


Dresses Mrs. Exeter is adding to her collection—with a special pleasure in how much fashion each yields for its price. *Above:* A dress that begins as black Wyner worsted jersey; changes below the hipline to a black rayon faille skirt and goes endless places. By Louis Levine in sizes 14 to 44 and 12½ to 22½. $30. Lord & Taylor; Wanamaker's, Phila. *Below:* The jacketed dress—a version in tweeded ginger-brown rayon, rimmed with velvet. (Dress, cap-sleeved.) By C. H. D. Robbins, in sizes 38 to 42 and 12½ to 22½; $30, Altman. Velvet-banded, ginger felt tambourine, by Harryson.



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BLOUSE BY ARLE

DU BARRY FLATTER-FACE
by RICHARD HUDNUT
of Fifth Avenue

Mrs. B. makes bread

BY ELIZABETH DE VEGH

With things the way they are, nostalgia is frequently the order of the day. I have my own peculiar nostalgias, among them one from the not very distant past when Mrs. Rowena Beers alternately enriched and afflicted our household. She cooked and cleaned for us in a contentious sort of way, was possessed of a fine sour turn of phrase and an immense contempt for logic. She also baked bread. My nostalgia for this arose the other day upon being confronted with a full-page advertisement for some sani-wrapped bread or other, which showed a sani-family anticipating with manic smiles its delicate sani-flavour. Delicate as sterile cotton, no doubt.

It was by a fluke of circumstance that I discovered that Mrs. B. could, or would, bake. I had taught myself to make bread one summer when she was on sabbatical; I had always wanted to do it, but was discouraged by that part of the recipe which said: "Allow to rise until double in bulk, overnight, or approximately four hours, et cetera." But after visiting a friend in whose house baking was done every week, and smelling that holy smell, I had to make bread if I grew grey in the process. After several failures, I did passably well, and then I didn't make it any more because of a new baby.

When Mrs. B. came back, I had forgotten about it. But then there was a bakers' strike, and Mrs. B. had a day off. I baked again, but the loaves were insubstantial and full of holes.

"Mrs. B.," I said when she took over the kitchen again, "what's wrong with this bread? It tastes all right, but it's full of holes. I made it yesterday because we couldn't buy any."

A shocked expression came over her face. "You made it?" she asked sharply, squeezed a piece between her fingers and smelled it. "You made it? When?"

"Yesterday morning."

"Yesterday morning! No bread is *ever* made in the *morning*. Bread should be set at night." She sniffed and peered again, then grudgingly added, "That bread's all right, only for a bit more salt. It's riz too fast."

I think my poor parish loaf was fed to the ducks, or made into bread crumbs, maybe. Anyway, we were given some mouldy ends of the last boughten bread for lunch. Afterwards I was treated to a long dissertation on how they had baked fourteen loaves twice a week at Shanandory, Pa. (where Mrs. B. was raised on a farm with sixteen brothers and sisters), and how she'd never fed her own boy anything but home-baked bread. Nothing more was said, but it was clear that I had trespassed on Mrs. B.'s domain. She hadn't baked in eight years, but while she was with us, we never bought bread again.

Usually when you haven't done something for a long time, you falter and hesitate somewhat until the old smoothness comes back. With Mrs. B. it was as though she had baked only last week. She never would tell me exactly what her measurements were. Perhaps she didn't know, as often happens when you are cooking, but it seemed to me her answers were more evasive than vague.

Mrs. B. looked shrewish most of the time, but when she made bread, she put on a peaceful, dedicated expression along with the cheesecloth she tied over her hair in a kind of rite. Serenely she put flour in a bowl; warm water, sugar, and crumbled yeast in another . . . and the milk she was scalding suddenly foamed over the top of the saucepan.

"Agh!" she exclaimed, "I always do that!" And as she took it, still dripping from the stove, you knew she had said and done it just that way hundreds of times.

While the milk, with a spreading yellow stain of butter on it, cooled in the sink, she added salt and a great dollop of honey to the yeast. And waited for a while. Then the liquids were combined, smelling delicious, and she began to add flour with one hand. It went from liquid into batter, and then into runny dough, making a webbed hand of her fingers as they slap, slap, slapped to mix it smooth. More and more flour went into the dough, until it was a stout elastic mass.

"How much flour goes into that?" I asked more than once, "Eight or ten cupfuls?"

Always her glance slid cryptically away from mine, and almost she didn't answer. "I never measured it out. Maybe something like that."

Then she lifted the dough out of the bowl, and let it fall with a heavy smack on the floured table.

Her kneading was a wrestling match with the dough, a robust slam-bang-squash performance which went on for a good half-hour, contrary to the advice in all cookbooks. Over and over she rolled it, pinched, gouged, ground her knuckles into it, and freed her hands of its sticky clasp. Her breath came short, there

(Continued on page 195)

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LÉGER

(Continued from page 144)

studies. But his friendships with artists, and his constant rounds of museums and exhibitions roused his imagination; he soon abandoned architecture for painting. First he worked at the Louvre, alone; then he entered the Beaux Arts for a short time; then the Académie Julian, all the time doing odd jobs to stretch his income—jobs such as retouching photographs; he specialized in postal cards, beautifying pin-up girls. In 1905 he definitely committed himself to painting, when he, with his love of colour, discovered, through Neo-Impressionism, the luminous colourings in the pointillistic styles of Seurat and Signac.

At this time he threw himself into the great adventure of Cubistic experiments with forms suggested by his taste for architecture, masses carved out in light. Among the first Cubist painters, he was, with Picasso, Braque, and Juan Gris, one of the four masters who gave originality and personality to the development of Cubism.

Around 1908, Fernand Léger lived in a strange building called "La Ruche" in the Vaugirard section on the Left Bank of Paris. La Ruche (or "the beehive"), a building made up of a considerable number of artists' studios in which lived Chagall, Archipenko, Delaunay, Soutine, Krémègne, Laurens, Modigliani, Lipchitz, and others, as well as Léger, was part of a larger community of buildings, organized by a sculptor called Father Boucher. Viewed in perspective, Boucher's "city" was made up of an indescribable group—about 150 studios, side by side, or on top of one another; some of brick (Léger lived in one of these); others of disjointed boards and broken panes of glass. Water, gas, electricity were practically unknown.

The rent of a studio, oscillating between 80 and 200 French francs per year, often remained unpaid. Father Boucher sometimes offered as much as 50 francs to the slow payers to get them to move elsewhere, but as a rule, they accepted the money and stayed right there. As Boucher could do almost nothing about this legally, he gained the reputation of being something of a philanthropist—albeit against his will.

At any rate, between 1908 and 1910, La Ruche was the scene of such intense artistic activity that its fame crossed the frontiers of Vaugirard and spread into Montparnasse. Literati and poets came there to meet Apollinaire, Canudo, Blaise Cendrars, Max Jacob, and myself.

On the Right Bank of Paris, Montmartre harboured Picasso, Gris, Derain, Braque, Utrillo. In Montmartre, the "Cézanne brotherhood" selected its initiates from the "*latins*" as they were then called; that is, analysts with a predilection for design and for profound examination of reality. On the other hand, the special passion at Vaugirard was for colour, important to Léger, Delaunay, Chagall, and Soutine. A small war was waged over the neutral tones dear to the Cubists—tones which Delaunay was to call spider webs—versus the raw local colours. These two opposite trends provoked endless discussions in bistros on the two river banks.

During this time, the artistic output of Vaugirard turned up in several expositions and *salons* (and Parisian idlers gazed, stupefied, at long parades of man-drawn carriages covered with brilliant canvases). Admittedly, the *succès d'estime* which the artists of La Ruche received in no way helped their finances. Fernand Léger sang in the Paris courtyards with a Russian who had a magnificent voice and a harp, and, with him, once received an unexpected windfall of eighteen francs, thanks to a nun who intervened in their behalf with a rude *concierge*.

The bustling events of that period in Léger's life suited his dynamic temperament perfectly. He quickly developed his own conception of a universe of colour, in contrast to the first Cubistic experiments of Picasso, Braque, and Gris, and to the static character of their early attempts.

I remember a conversation at La Ruche forty years ago, when the famous Trotsky, then a refugee nihilist, advised Léger to go to Russia to paint whole streets in colour. There would be a green street, a blue street, a yellow street, a red street. . . . And this impossible project appealed to Léger, who listened to the proposition with the pleased smile of a child promised a magnificent toy which he could never possess.



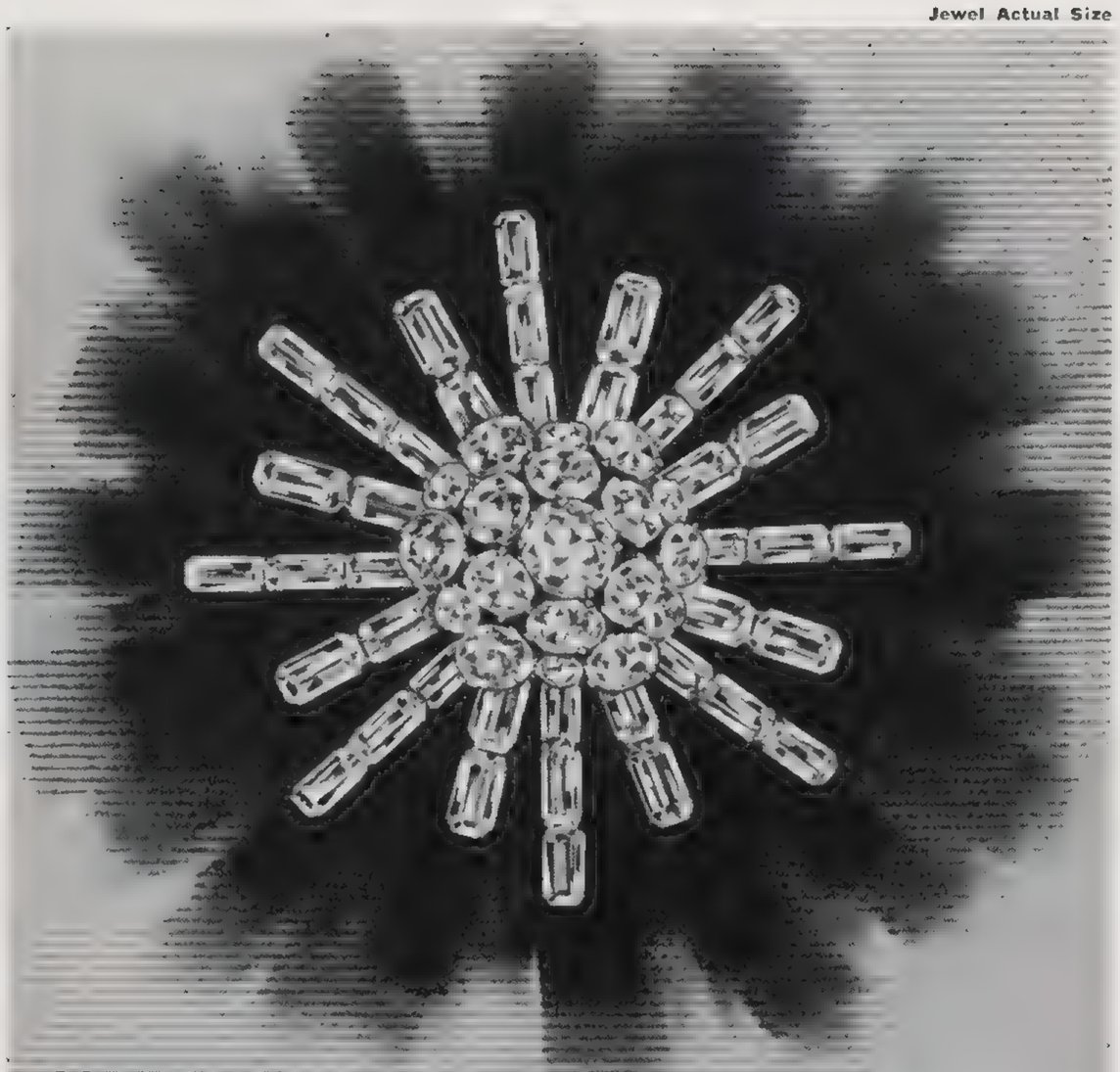
La Ruche, sketched by Fernand Léger

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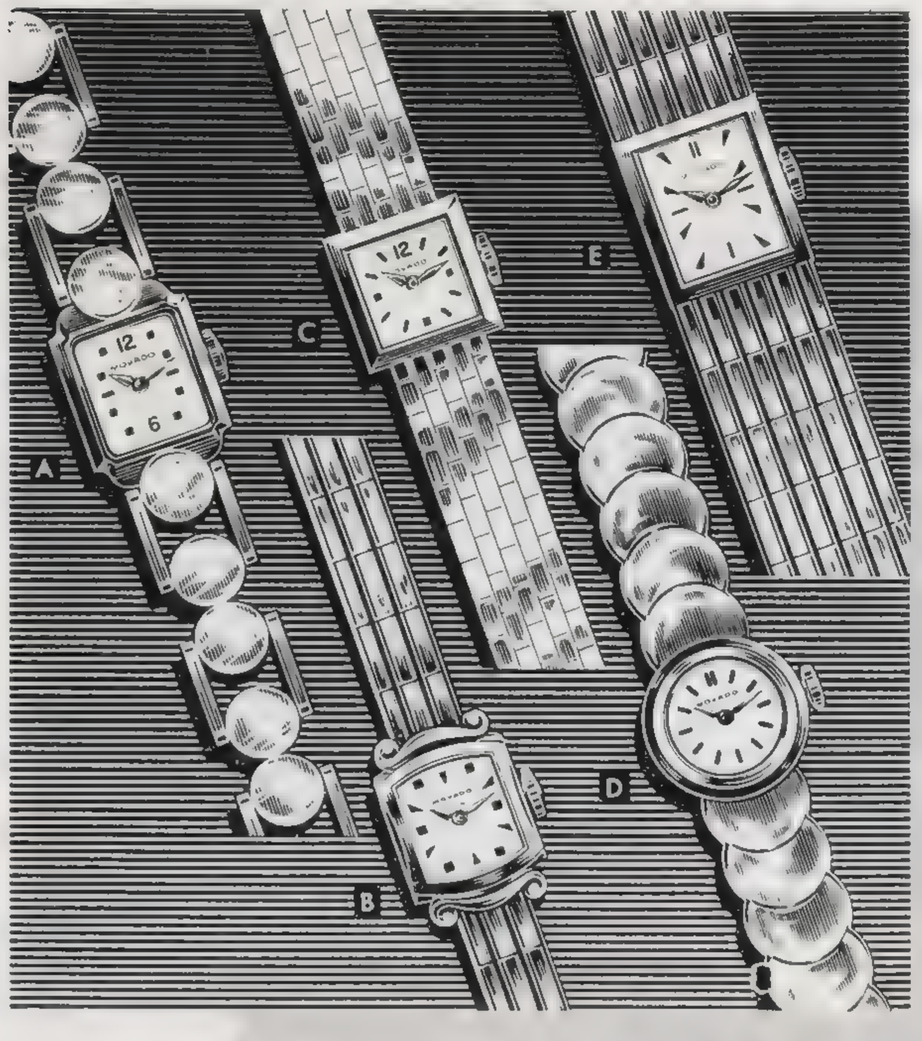
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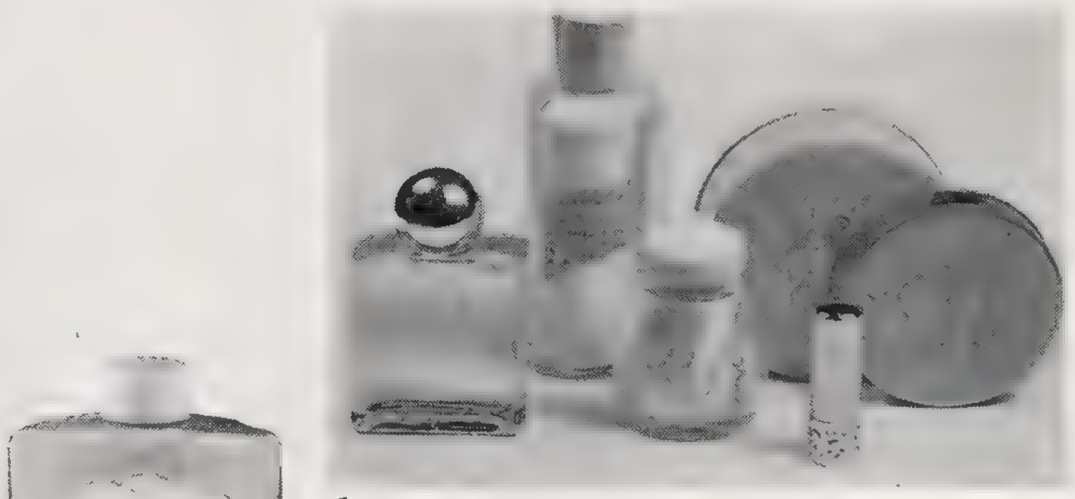
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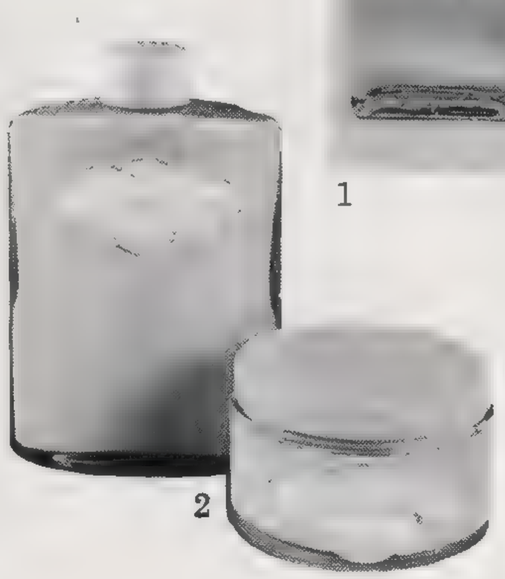
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Discoveries in beauty



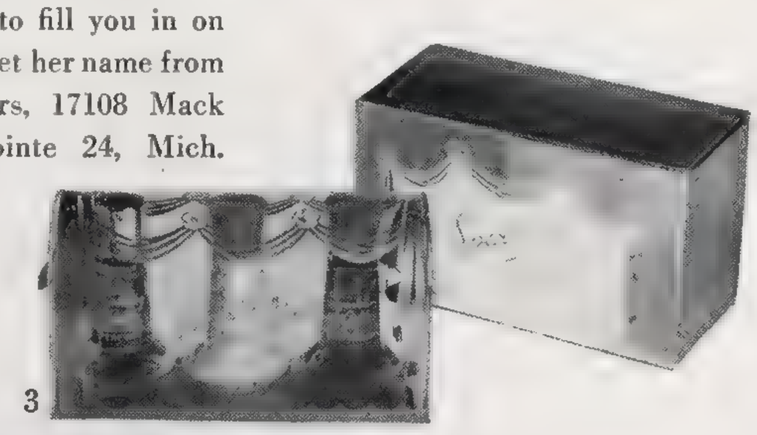
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3



4

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Indianapolis, Ind...Windsor Dress Shop
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MRS. B. MAKES BREAD

(Continued from page 192)

were beads of sweat on her upper lip, and a look of triumph on her face, as though she were settling a score with an old enemy. When the dough became self-sufficient and no longer clung to her hands, she threw it back in the bowl, painted it with melted butter, and set it to rise under a clean dish towel.

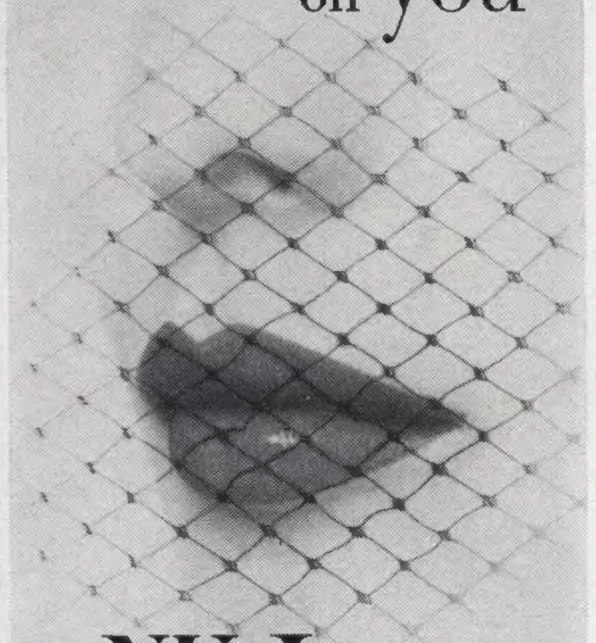
The spot she chose in which to keep it at proper temperature varied according to her whim and the time of the year. In winter it was on a shelf over the radiator. Midseason, when the heat wasn't on, she rigged up a complicated arrangement with a breadboard on top of the stove pilot light, or she put it in a patch of sun. In summer, she sometimes put it in the cellar where it was cool. The contents of the bowl rose slowly, like a pregnancy. She would go about whatever she was doing, never watching the clock, until something told her it was time to punch down the dough for the second rising, and to light the oven during the third, after it had been neatly shaped into loaves.

The hours passed, finding me in a fever of impatience for the smell of baking to begin. But she would never cut the rising time by using more than one yeast cake—though she did come to set her bread in the morning instead of at night, possibly because overnight the process would not tantalize us.

At last the bread tins would go into the oven, and the Smell would begin. Each of us (except Sammy, who still couldn't talk) had a favourite way of experiencing it. Tim, with the exact perception of the very young, claimed it smelled best in the upstairs hall, mingled with the smell of cold white plaster walls. My husband said it was the strongest in the cellar. I liked to go out of doors for a while, and then come in again, with a fresh nose, to the house smelling of heaven.

At the end of an hour, Mrs. B. removed the high brown loaves from the oven, and tapped them with a fingernail to see if they sounded right. They always did. Then she turned them out of the tins on to a wire rack, and brushed them with butter which sizzled a little on the hot crust. As they cooled, she guarded her brown treasures fiercely until supper time; she was adamant about not cutting the bread hot. If she had had her way, it wouldn't have been touched until the next day. But formidable as it was, her will was no match for our greed. When supper came, the loaves were still faintly warm; we cut thick slices, moist and delicate inside, rimmed with crispness, and we spread them with butter. She'd watch us, mingled pleasure and disapproval on her face, while we made a meal of bread and very little else.

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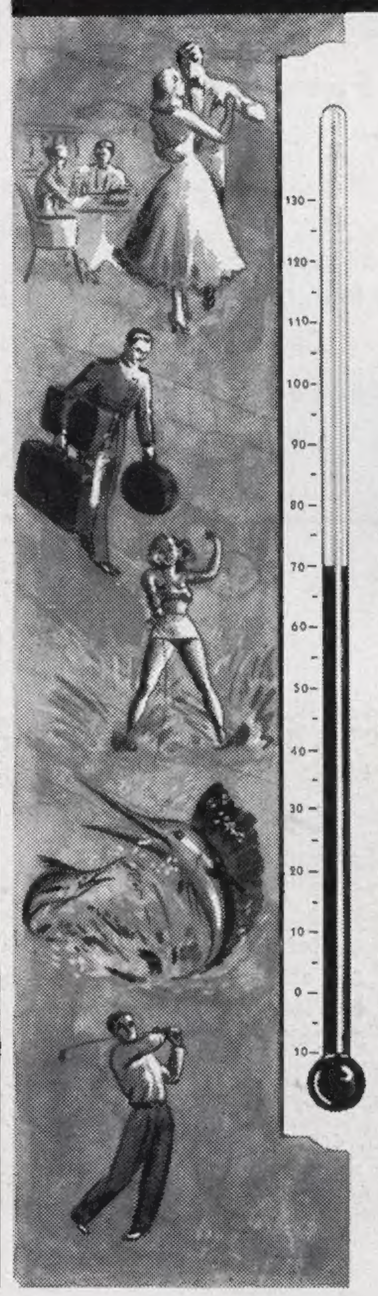


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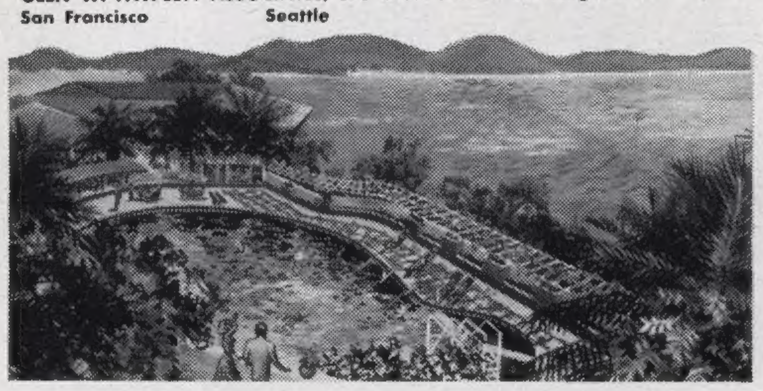
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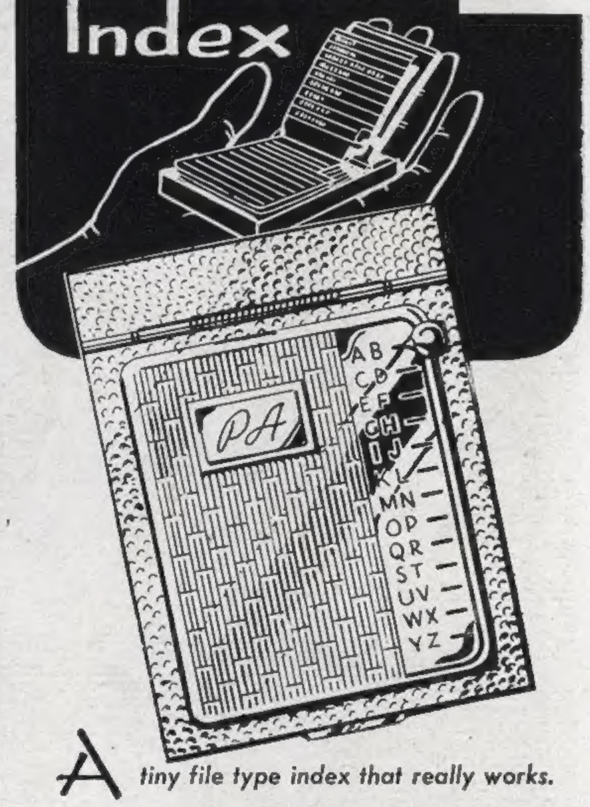
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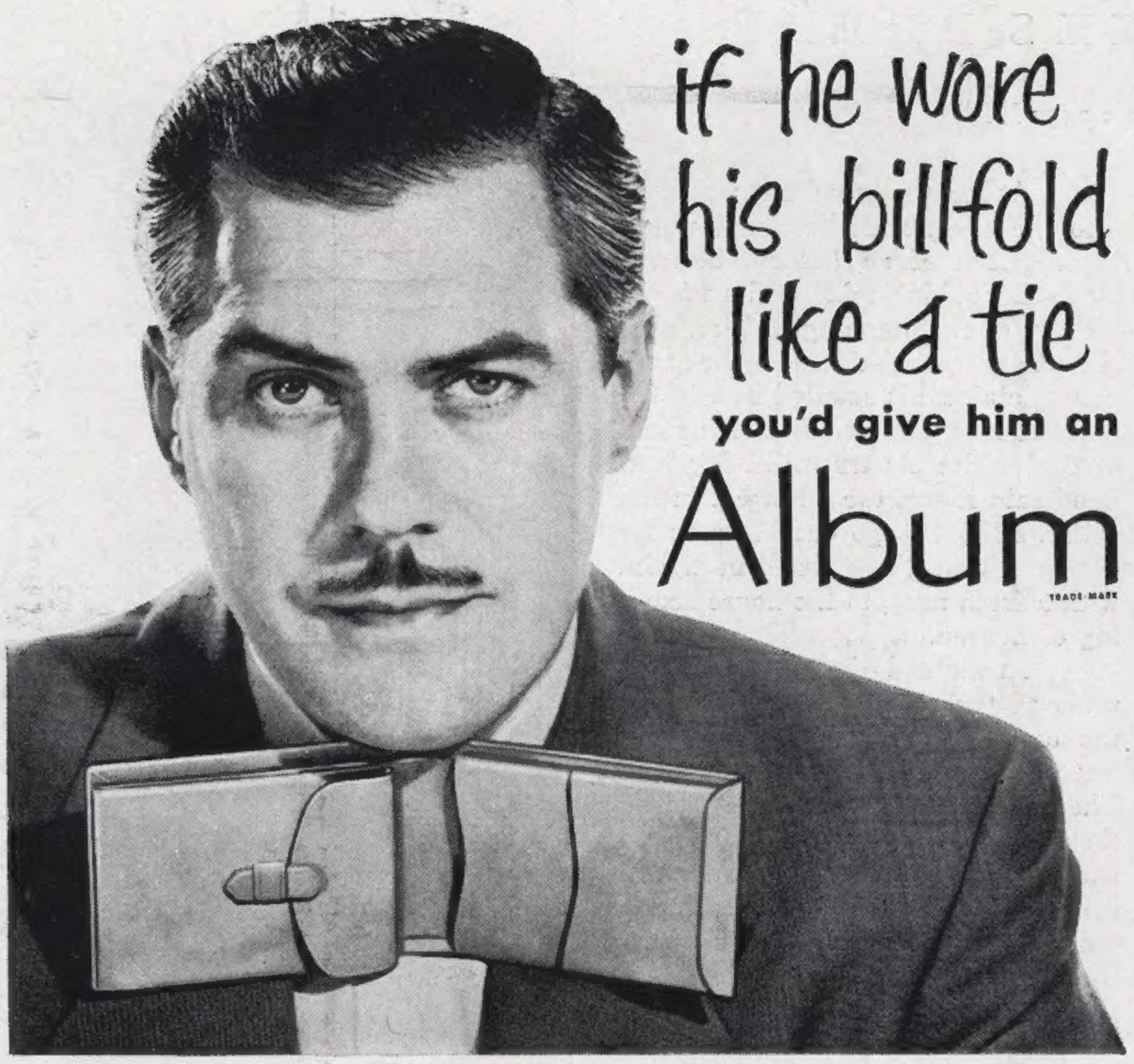


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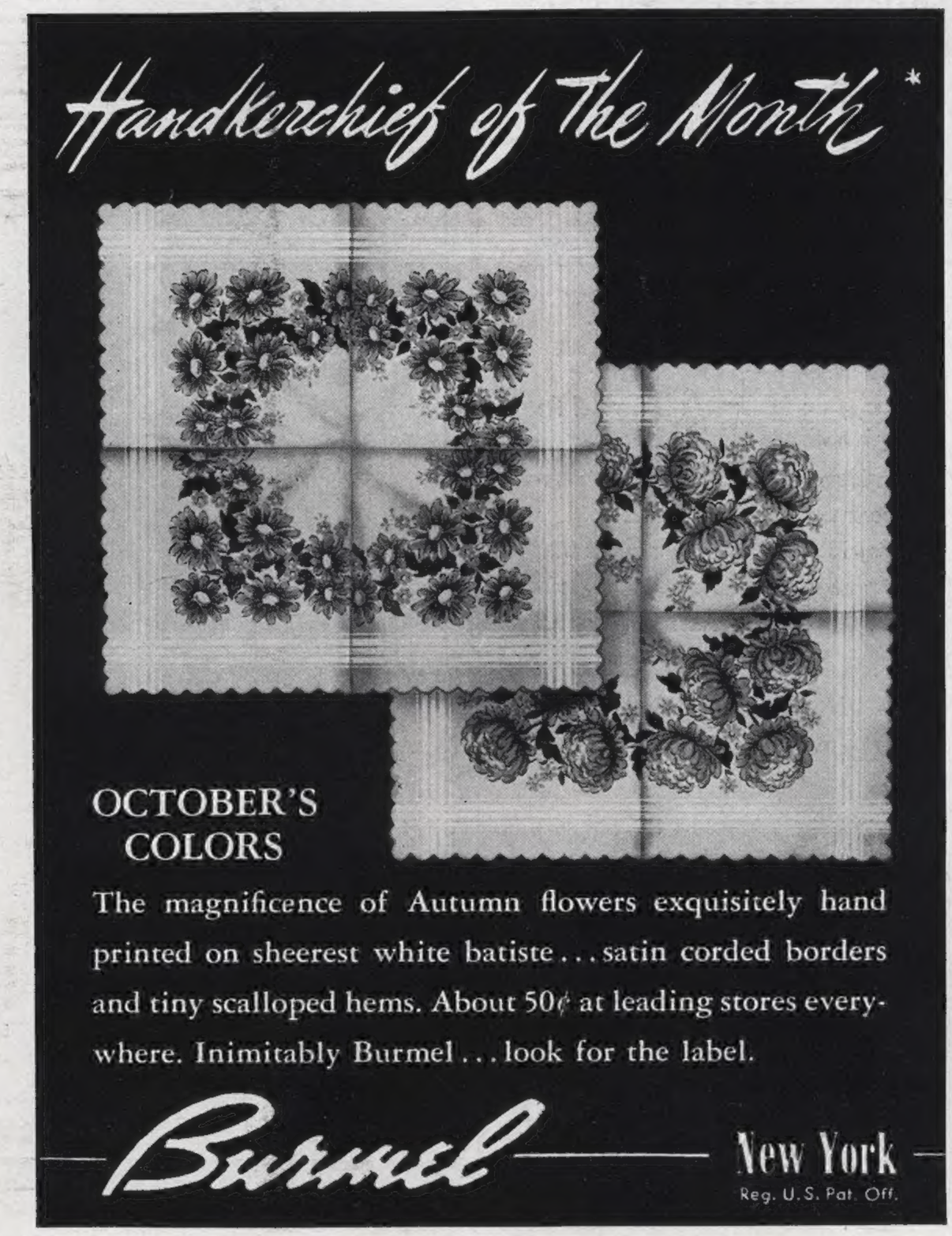
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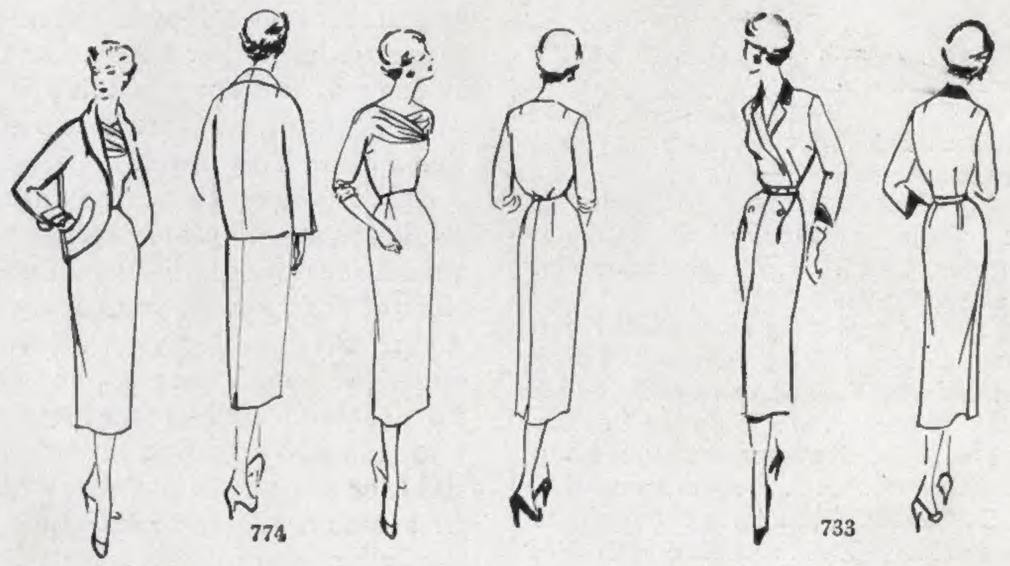
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(Other views of the Patterns shown on pages 172-173)





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Above, right: Pattern 733, dress. Sizes 12 to 20 (30 to 38). For size 16 (34), 2½ yds. 54" fabric, plus ⅜ yd. 39" fabric for the collar and cuffs. Price, $2.

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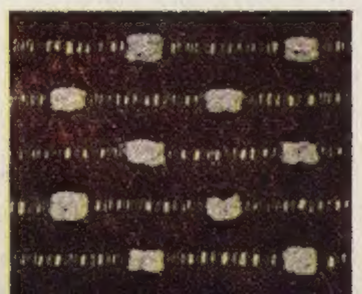
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